

SECRET

István ADORJÁN

ELIZABETH ADAM AS WILD ROSE



MESSAGE
OF NATIONAL
MARGINALIZATION

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Cover-photo information

Elizabeth Adam probably in Marosvásárhely, [Read approximately: 'mɔroʃva:-ʃa:rhey. In the romanian language: Târgu Mureș.] Romania, in her home in the years 1980. [1, p. XXII]

Language information

The language of this book is not quite the english proper. There are many languages on Terra that are potentially universal in that everyone may acquire and use them without a significant change in quality of life. There is a wide civil need for a unique real universal language in order to enable humans to communicate with one another. The Roman Empire was not sufficient for carrying into effect the universality of the latin language. A national state shall not be capable of carrying into effect the universality of its language ever. At present, the english proper is the nearest to the quality of unique real universal language. However, as a natural language it has many deficiencies, and it might not be the best means of universal communication. And as rules in a language are made not by states, but by its users in thinking, speaking and writing, with translating his writings into the english language the author makes a few steps towards turning the english proper into the unique real universal language on Terra, as an intermediary phase towards disabling the imperialist national states to produce new cases like that of Elizabeth Adam, and breaking down all artificial frontiers among humans and peoples in the Terra nation and the Terra state.

*State imperialism takes its victims since millennia.
The national imperialists defend the nations created by them from their members,
and the national states founded by them from their citizens,
as “Gods they save their kings” from the humans.
Demand the human right for state founding!
Otherwise the imperialist states can infringe human rights.
State infringement of human rights is national criminal act.
National criminal acts are committed by national criminals.
National criminals are inhuman, anti-humanist,
they create social restlessness and peacelessness.
Let there be humane, humanist, democratic states founded by the humans,
in order that humans may live in a human manner
a restful and peaceful life!*

*In "God" i do not trust,
because i know that it does not exist.
But the national secret political organizations i have experienced,
and in the national states founded by them i do not trust,
only to the United States of Terra dreaded by them i believe.*

*Elizabeth Adam was a victim of national imperialism she also.
The national secret political organizations
defended their pseudo-nations and states from her also,
with their imperialist states they infringed the rights and rightful interests of hers also,
as national criminals they committed national criminal acts against her also,
they treated inhumanely, kept in restlessness and peacelessness her also.
She was completely defenseless she also.
Only with her art she could fight against national crime and imperialism.
The humans loving her and liking her art could have defended her,
if they would have had the right to abolish the inhumane,
anti-humanist, imperialist national state.*

“Keep your nationality within your humanity, o human.” [1, p. 153]

Elizabeth Adam

“I am a human, and I want to live in a human manner.” [2]

Elizabeth Adam

“I am a love-maker of humans and peoples.” [2]

Elizabeth Adam

István ADORJÁN

**ELIZABETH ADAM
AS WILD ROSE
MESSAGE
OF NATIONAL
MARGINALIZATION**

Scientific research

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Foreword

The spirituality, work and life of Elizabeth Adam can be sources for those humans who want to create for themselves or for others a highly successful, happy, human-worthy life on a humanist Terra looking into the future, continuously progressing, free from anti-humanist nationalism and national imperialism.

With this book, i disinterred from the “depth” [3] of its national “tomb”, [2] reconstructed from its elements, revived, in order that it “keep it freshly”, [1, p. 167] and henceforward “eradiate” [1, p. 164] the stifled, faded, falsified, buried, and condemned-to-“annihilation” [1, p. 130] wild-rose message of universal value as the message of national “marginalization” [5] of Elizabeth Adam (1947-2014) [4] — in her original name Erzsébet ÁDÁM [Read approximately: 'erze:bet 'a:da:m.] — become widely known as a dramatic artist in Marosvásárhely of hungarian mother tongue, performing in the hungarian, romanian and the english languages, in order that by this means this “puzzle bell-clearly reverberate, resound and rise high for the wild roses”, namely contribute to that in maintaining their secret reign the national secret political organizations cannot waste public money for “marginalizing” the humans of humanist and non-nationalist spirituality, for “protecting” the society from the “wild roses” and their humanist and non-nationalist values in the Terra state.

Because of her humanism and non-nationalism, as well as of introducing these in her art, certain ethnical and national secret political organizations qualified Elizabeth Adam on the hungarian language territory as “human”, and on the non-hungarian language territories as “hungarian”, and in her entire life they endeavored to “marginalize” [5] her “strong individuality”, [1, p. 181] personality and spirituality.

Elizabeth Adam represented not only the symbolics of poets and writers on the stage, but she possessed a personal symbolics as well, which she likewise represented both in her art, and “in civilian”. [1, p. XXII] An element of her personal symbolics is the symbol of bird, which she had taken over from the hungarian folk-poetry, she regarded herself metaphorically as bird, which she expressed so as well that: “I cannot leave that nest, where I was born.” [1, p. 184]

Elizabeth Adam reacted to the endeavors of “marginalization”, [5] stifling and “annihilation” [1, p. 130] so that she introduced her political-ideological principles, destined for eliminating them, and her information relative to them in her art and personal symbolics, and strove after their wide diffusion. Her this attitude still more motivated the ethnical and the national secret political endeavors directed to her “marginalization”, stifling and “annihilation”. [1, p. 130]

In her this persecution condition, Elizabeth Adam designated her social status metaphorically with the wild rose, regarded herself as wild rose, drew its symbol into her personal symbolics, introduced it in her art, expressed it not only with words, but also with colors, diffused it, and as information relative to her persecution she continually “addressed them to our days” [1, p. 152] suggestingly.

As a message “addressed to our days”, [1, p. 152] her wild-rose symbol constitutes a part of her progressive, humanist, non-nationalist universal-nation-making means, which she comprised mainly in her individual reciting evenings of hungarian language. [Note: See my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.]

On 26 May 1974, in the Marosvásárhely State Theater, Elizabeth Adam first performed her individual reciting evening of hungarian language entitled “Harangtisztán”, [Read approximately: 'hɒrɒŋgtista:n. In the english language: Bell-Clearly.] [6] which in 1977 was published on a long-play gramophone disk by Kaláka [Read approximately: 'kɒla:kɒ. In the english language: Bee.] Records [19] in New York. [7]

On 11 june 1976, in the Marosvásárhely State Theater, Elizabeth Adam first performed her individual

reciting evening of hungarian language entitled “Rejtelmek ha zengenek”. [Read approximately: 'reytelmek hɔ 'zengenek. In the english language: Puzzles If They Resound.] [6] From this, Electrecord in Bucharest, [In the romanian language: București.] Romania, “published a gramophone disk of great success” [1, p. 171] in 1978. [8]

On 4 March 1978, in the Marosvásárhely National Theater, Elizabeth Adam first performed her individual reciting evening of hungarian language entitled “Vadrózsák”. [Read approximately: 'vɔdro:ʒa:k. In the english language: Wild Roses.] [6] From that, the following year, Electrecord published a long-play gramophone disk. [8]

With the purpose of “annihilating” [1, p. 130] her individual-reciting-evening career of hungarian language commenced in 1974, [6] from 1978 Elizabeth Adam was intensively invited for acting mainly in romanian films.

On 10 June 1980, in the Marosvásárhely National Theater, Elizabeth Adam first performed her individual reciting evening entitled “A nap árnyéka”. [Read approximately: ɔ nɔp 'a:ɾnye:kɔ. In the english language: The Shadow of the Sun.] Electrecord eternized it too on a long-play gramophone disk in 1982. [8] It was to be her last individual reciting evening of hungarian language in her life.

Elizabeth Adam spent the greatest part of her time in Romania, for this reason in time her “marginalization” [5] overwhelmingly refers to Romania. But professionally she also appeared in Western Europe and overseas, the reason why in space her “marginalization” has a multinational character. On the basis of this, it can be presumed that Elizabeth Adam refers her wild-rose messages not only to a state, moreover, in the relation of the persons of her kind, namely the “wild roses”, she considers them to be universal.

1. The expression with words of the national marginalization

Although following the edition in the United States of America of the long-play gramophone disk of Elizabeth Adam entitled “Harangtisztán” (Bell-Clearly) of 1977, both the archives of the Marosvásárhely National Theater, and the gramophone disks display Győző HAJDU [Read approximately: 'gyə:zə: 'hɔydu.] for the redactor of the get-ups of the individual reciting evenings, in reality those were redacted by Elizabeth Adam herself, as i established it with my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”.

1.1. In the individual reciting evening entitled “Harangtisztán” (Bell-Clearly)

I base the presentation of the wild-rose messages comprised in the individual reciting evening of Elizabeth Adam entitled “Harangtisztán” (Bell-Clearly) of 1974 on the texts of the poetry indicated on her long-play gramophone disk entitled “Harangtisztán” (Bell-Clearly) of 1977. [9] There constitute exceptions the verse of Ferenc SZEMLÉR [Read approximately: 'ferents 'semle:r.] entitled “Ó, költő, énekelj” [Read approximately: o: 'kə:ltə: 'e:nekely. In the english language: O, poet, sing.] and the verse of László KIRÁLY [Read approximately: 'la:slo: 'kira:y.] entitled “Ballada a fáradt asszonyok-ról”, [Read approximately: 'bɒllɒdɒ ɔ 'fa:rɒdt 'ɔsszonyokro:l. In the english language: Ballad on the Tired Women.] which i did not find on the Internet.

In her interview appeared in the number of july-august 1985 of the periodical of romanian language Teatrul, [Read approximately: 'teatrul. In the english language: The Theater.] Elizabeth Adam informs about that the “‘Bell-Clearly’ is a microanthology from the creation of romanian and hungarian poets in Romania.” [10] Accordingly, i could not draw into my research the verses of the respective romanian poets either.

In her this individual reciting evening, Elizabeth Adam makes it perceptible her “marginalized” [5] social standing and status with the verse of Jenő DSIDA [Read approximately: 'yenə: 'dʃidɒ.] entitled “Vallomás” [Read approximately: 'vɒlloma:ʃ. In the english language: Confession.] and that of Sándor REMÉNYIK [Read approximately: 'ja:ndor 'reme:nyik.] entitled “Önmagamba falazva”. [Read approximately: 'ənɒɰgɒmbɒ 'fɒlɒzvɒ. In the english language: Walled in Myself.]

I live, like on an island. [11]

Walls, walls:
Walls reaching to the sky
Surround me
According to command.

The hand cannot reach across them.
The voice cannot penetrate into them.

...
Within them, i struggle blindly,
Dumbly and deafly. [12]

1.2. In the individual reciting evening entitled “Rejtelmek ha zengenek” (Puzzles If They Resound)

I base the presentation of the wild-rose messages comprised in the individual reciting evening of Elizabeth Adam entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1976 on the text of her long-play gramophone disk entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1978. I denote the place of the messages with the time of the gramophone disk.

Minute 34. With the verse entitled “Ki-be ugrál”, [Read approximately: ki-be 'ugra:l. In the english language: It Capers in and out.] Elizabeth Adam expresses her “marginalization” [5] so that: “In this world, i have nobody, nothing.” [13]

Minute 37. Also with the verse entitled “Nagyon fáj” [Read approximately: 'nɔgyon fa:y. In the english language: It Hurts Me Very Much.] Elizabeth Adam communicates sentences expressing her “marginalization”: [5] “Who loves and cannot hit upon a pair, is displaced — I have no place so, among the living — The world outlaws me —” [13]

1.3. In the individual reciting evening entitled “Vadrózsák” (Wild Roses)

I base the presentation of the wild-rose messages comprised in the individual reciting evening of Elizabeth Adam entitled “Vadrózsák” (Wild Roses) of 1978 on the text of her long-play gramophone disk entitled “Vadrózsák” (Wild Roses) of 1979. I denote the place of the messages with the time of the gramophone disk.

Elizabeth Adam makes her own “marginalization”: [5] perceptible mainly with the following sentences: she “has no companion”, [14, minute 4] her mother cursed her, when she brought her into the world, [14, minute 24] she is orphan”. [14, minute 26]

Minute 6. With the ballad Kata KÁDÁR, [Read approximately: 'kɔtɔ 'ka:da:r.] Elizabeth Adam performs the case of “the son of a great master, Márton GYULA”, [Read approximately: 'ma:rton 'gyulɔ.] who fell in love with and wanted to take to wife “the pretty daughter of their serf”, for which reason his mother “disowned” him from the family, and had Kata KÁDÁR “thrown into the lake”. Márton GYULA “dived into to her”, then “they were found dead”. [14] {Note: Killing can be considered an extreme form of the “marginalization”. [5]}

Minute 16. Elizabeth Adam performs a ballad, in which “a great master”, whose wife “loves Barcsai”, [Read approximately: 'bɔrtʃɔi.] on the basis of the squealing of his son, then of catching in the act, “losing his head, strikes off the head of Barcsai, and kills his dear wife”. [14]

Minute 21. With the Ilona BUDAI ballad, Elizabeth Adam presents the familial disowning of two children for material reasons. “Hearing that an enemy was plundering in the neighborhood, Ilona BUDAI took her small treasure-chest under the arm, led her little daughter on the right hand, took her little son on the left hand. Moving in the thick pin-forest, as if hearing the trampling of horses, she put her little daughter down”, then her little son as well, because “the god gives a daughter in place of a daughter, a son in place of a son, but god doesn’t give gratis in place of her money.” [14]

Minute 26. Elizabeth Adam performs the ballad entitled “Kőműves Kelemenné”, [Read approximately: 'kə:mi:veʃ 'kelemenne:. In the english language: Mrs. Kelemen KŐMŰVES.] in which on the basis of a “close agreement, twelve stonemasons throw into fire Mrs. Kelemen KŐMŰVES”, in order that with the “ashes of her frail body, they erect the high castle of Déva”. [Read approximately: 'de:vɔ. In the romanian language: Deva.] [14]

1.4. In the individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun)

I base the presentation of the wild-rose messages comprised in the individual reciting evening of Elizabeth Adam entitled “A nap árnyéka” (The Shadow of the Sun) of 1980 on the text of her long-play gramophone disk entitled “A nap árnyéka” (The Shadow of the Sun) of 1982.

In her this individual reciting evening, Elizabeth Adam makes it perceptible her own “marginalization” [5] with the figure of Zsuzsanna KÁROLYI, [Read approximately: 'zuʒɔnnɔ 'ka:rolyi.] the wife of the prince of Transylvania Gábor BETHLEN. [Read approximately: 'ga:bor 'betlen.]

It has gloomed the light of my old sun

—

O, deadly destiny, what do you so want with me
That you cover me still living in the cemetery? [2, minute 5]

Why have you done me an orphan among humans?! [2, minute 8]

1.5. In the long-play gramophone disk entitled “Szerellem, szerellem ...” (Love, Love ...)

The long-play gramophone disk of Elizabeth Adam entitled “Szerellem, szerellem ...” (Love, Love ...) contains folk-songs selected by her.

I will so go away to the place,
From where neither birds come this way,
I will build a nest in the thicket,
On top of the sorrow tree. [7, minute 20]

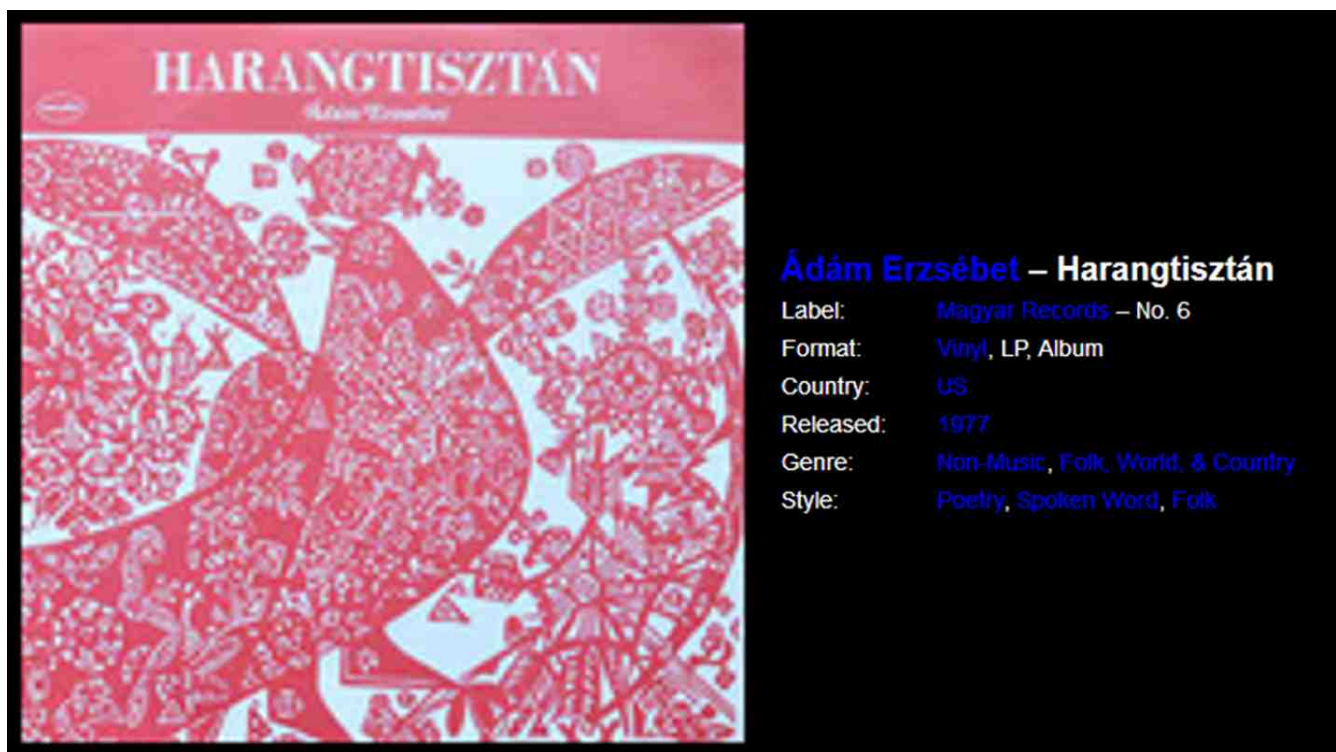
You didn't come to my seeing,
Come to my watching,
My lovey-dovey. [7, minute 23]

2. The expression with colors of the national marginalization

Elizabeth Adam had opportunity to express and message with colors her wild-rose messages mainly with her clothing and the covers of her gramophone disks. At the same time, messages at least formally resembling her wild-rose messages had to be formulated by certain ethnical and national secret political organizations as well with the purpose of their fading, falsification, expropriation and programing.

2.1. The expression by Elizabeth Adam of the national marginalization

Elizabeth Adam utilizes the rose-color on the cover of her long-play gramophone disk entitled “Harangtisztán” (Bell-clearly) of 1977: [9]



Elizabeth Adam utilizes the rose-color on the cover of her long-play gramophone disk entitled “Vadrózsák” (Wild Roses) of 1979: [9]



Ádám Erzsébet – Vadrózsák

Label: [Electrecord – STM-EXE 01541](#)
Format: [Vinyl, LP](#)
Country: [Romania](#)
Released: [1979](#)
Genre: [Non-Music, Folk, World, & Country](#)
Style: [Folk, Népzene, Poetry](#)

Elizabeth Adam is wearing a rose-colored dress in her romanian film entitled “Pruncul, petrolul și ardelenii”, [Read approximately: 'prunkul pet 'rolul ʃi ɹde 'leni. In the english language: The Baby, the Petroleum and the Transylvanians.] of 1981: [15, minute 107]



Elizabeth Adam is wearing a rose-colored shirt probably in Marosvásárhely, in her home in the years 1980, when at the hungarian section of the Marosvásárhely National Theater “elements of nationalist bias” [16] “attacked and calumniated” [5] her: [1, p. XXII]



When on 27 October 1986 in Bucharest, Elizabeth Adam performed her Eminescu [Read approximately: emi 'nesku.] verse montage of romanian language, she was qualified as “invader”. [17] This was the first and the last individual reciting evening of romanian language of her life. Between january and june 1982, Elizabeth Adam as an “invader” wild rose held a six-months planetary tour in herself [1, p. 161] with an “one-woman-show” [1, p. 191] of two and a half hours, [1, p. 162] in which she included her individual reciting evenings entitled “A nap árnyéka” (The Shadow of the Sun) and “Vadrózsák” (Wild Roses), and a verse montage of english language. [1, p. 192] The performance “highly came up to the international level”, [1, p. 210] the public everywhere celebrated with frenetic applause.” [1, p. 153]

Elizabeth Adam is wearing a rose-colored blouse in Sydney, Australia, in 1982, [1, p. XVIII] probably at the beginning of march: [1, p. 186]



Elizabeth Adam is wearing a rose-colored coat in Sydney in 1982, [1, p. XVIII] probably at the beginning of march: [1, p. 186]



By having her snapped beside an ass, or an animal resembling the ass — what expresses and can also symbolize national anti-humanism — the english national secret political organizations endeavoring to stifle and “annihilate” [1, p. 130] her at birth on the english language territory suggest: [ass = măgar (romanian) ≠ magyar = hungarian], which means for her: “We will not give you a role in a film on the english language territory, because you are hungarian, and for this reason we spiritually qualify you as ass”, and for others: “She did not get a role in a film on the english language territory, because she is ass dull.” Certainly, Elizabeth Adam perceived this on the basis of other signs as well: [1, p. XX]



Naturally, they were disturbed in reality by the humanist and non-nationalist universal ideology of Elizabeth Adam — rating as a wild-rose ideology in this world of national states — as a peril for their anti-humanist nationalism, national imperialism and the national identity of their peoples. Hence, a law of the national states can be abstracted: in a national state only members of the nation may deploy an activity of ideological character, nation-engineering shall be the monopoly of the “nation fathers” organized in the national secret political organization of the national state. It is characteristic that Elizabeth Adam after this “acted in front of the specialists in Hollywood” [1, p. 162] in the United States of America, namely where statistically she had the greatest chance to obtain a role.

Even in Hollywood, Elizabeth Adam is wearing a dress containing a rose-colored element in 1982, suggesting: “Neither here i can be sure of that a role will be offered for me”: [1, p. XVIII]



In opposition to the hungarian language territory in Romania — where “she awaited even five years to receive a more important role, and was a partaker of the savage attacks of hostile elements” [5] — in Hollywood Elizabeth Adam did not receive to the end of her life an insignificant role either, only in 1982 there came to a cordial meeting creating the appearance of “unprincipled ‘racial unity’” [1, p. 183] with two american “hungarians”, or rather “hungarian americans”, namely with the dramatic artist [18] Enikő ÓS [Read approximately: 'enikə: o:f.] and Barnabás BOROS: [Read approximately: 'bɔr-nɔba:f 'borof.] [1, p. XVIII]



This is partly a manifestation of the enforcement of the “nation-defending” national secret policy — according to which the United States of America may produce only american stars — in the film dramatic art of the highest level, and of the civil defeat in the struggle between the civil and political control of the american society. Namely, certainly, the american national secret political organization previously obtained knowledge of the standpoint of Elizabeth Adam, which she reveals with her interview appeared in Új Tükör [Read approximately: u:y 'tükə:r. In the english language: New Mirror.] in Budapest on 25 july 1982: “As long as i live, i will serve the hungarian people in Romania. These journeys, however, give much strength.” [1, p. 184] And a role in Hollywood would have given still more strength to her, and through her to the romanian national state, and for this reason it would have violated the principle of national egoism.

In this way, in vain she had learned the english language, in vain there were successful her individual reciting evenings of english language as well, with its secret intervention in the professional domain of dramatic art, the american national secret political organization hindered the diffusion of the humanist and non-nationalist spirituality of Elizabeth Adam, her “nation-melting” activity developing the “human consciousness” [13, minute 18] in the United States of America, on the english language territory of several hundreds of millions, and on Terra of several billions, and pressed her back to the hungarian and the romanian language territories of around 35 millions on the whole. By this means, it gave evidence of that neither it was interested in the “loving one another of the peoples” [2] in the Terra nation, and in their uniting in the Terra state.

Elizabeth Adam is wearing a rose-colored blouse in Cleveland, the United States of America, in 1982, [1, p. XX] probably around the middle of april: [1, p. 190]



Here, in Cleveland, it was ostentatiously enforced her “hungarian” american national secret political status, with that she was given in the hand the hungarian national flag: [1, p. XX]



This is partly a sham explanation, destined for defending the american “national dignity”, to why Elizabeth Adam did not accept one of the “tempting offers” [1, p. 184] on the english language territory, from among which, certainly, not one was of dramatic art character on the merits, because she accepted the offer “made for the leading role of an artistic film by film specialists after the performances in Canada”. [1, p. 163] Elizabeth Adam, however, succeeded in revealing the real reason with Új Tükör: “My conviction is that one cannot break with this source without the danger of becoming dull, getting stuck, tumbling in the nihil.” [1, p. 184] And with her rose-colored blouse, Elizabeth Adam explains why she has not received a role in an overseas film of english language, as approximately one year earlier she had received-accepted a role in the romanian western film of english language, entitled “Pruncul, petrolul și ardelenii” (The Baby, the Petroleum and the Transylvanians). [4]

Elizabeth Adam could not be happy beside the hungarian national flag, because by virtue of the place of her “nest” [1, p. 184] she was endeavored to be “marginalized”, [5] stifled and “annihilated” [1, p. 130] firstly in the name and “defense” of the hungarian nation, she was wild rose firstly on the hungarian language territory, she had gone on the tour to diffuse the hungarian literature and culture, and her own spirituality, and not to pursue nation policy, and, certainly, as “a love-maker of humans and peoples” [2] she would have liked to see beside her the american national flag as well.

There was managed to take a snapshot of Elizabeth Adam in a rose-colored tea-gown as well in a kitchen in Canada in 1982: [1, p. XIX]



Elizabeth Adam partly aimed at the elimination of the wild-rose status with her political principle “I am a love-maker of humans and peoples.” [2] She “eradiated” [1, p. 164] it not only with her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun), but also “in civilian”, [1, p. XXII] moreover, “in civilian” of wild-rose color in Vancouver, Canada, in 1982 — probably in the second half of January [1, p. 190, 194] — in the company of the poet Miklós TAMÁSI: [Read approximately: 'miklo:f 'toma:fi.] [1, p. XIX]



Elizabeth Adam is wearing rose-colored blouse, scarf and high boots in Cleveland in 1982, [1, p. XVIII] probably around the middle of april: [1, p. 190]



“If one could photograph with each on a humanist basis, no one could create the statuses of wild rose or ass for a person of primarily human identity”, “is addressing our days” [1, p. 152] Elizabeth Adam as “a love-maker of humans and peoples” [2] in Cleveland in 1982 — probably around the middle of april. [1, p. 190] — in the company of László BÖJTŐS, [Read approximately: 'la:slo: 'bøytə:f.] [1, p. XVIII] the president of the Hungarian Club in Cleveland: [19]



Elizabeth Adam is wearing rose-colored scarf and high boots between Vancouver and Victoria, Canada, on the ship in 1982, probably in the second half of January: [1, p. 190, 194] [1, p. XX]



Elizabeth Adam is wearing a roseish coat in London, Great-Britain, in 1982: [1, p. XIV]

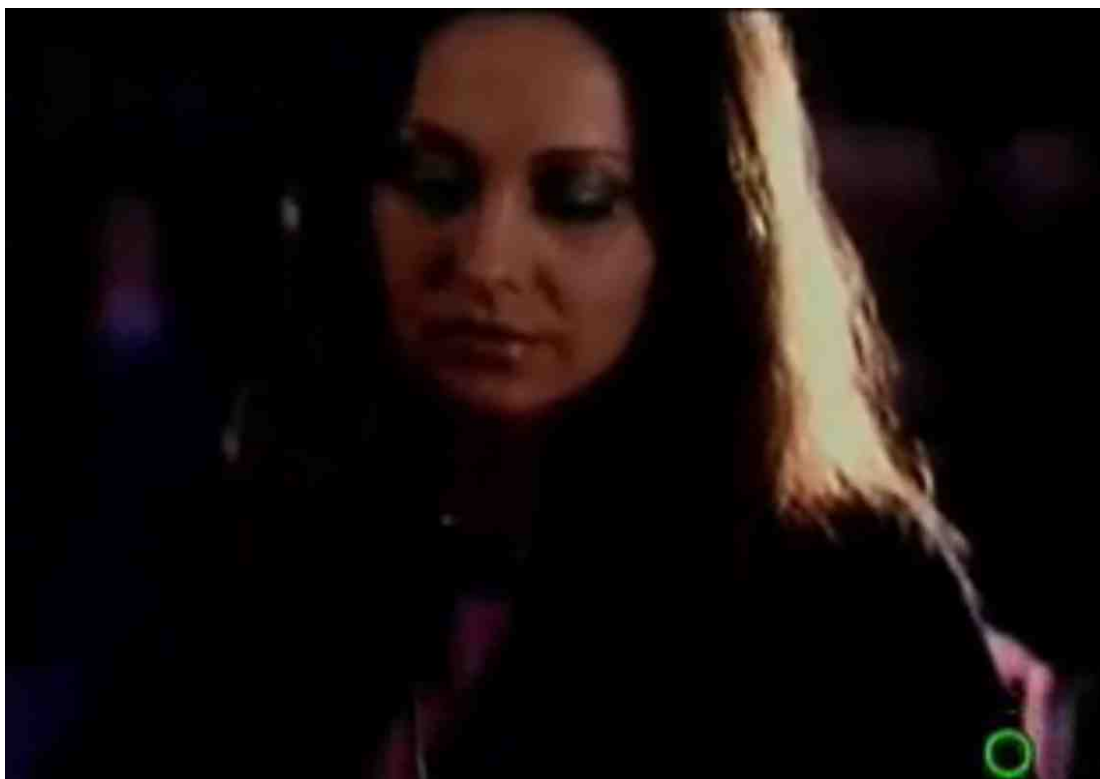


With the rose-color being relatively nearer to the blue, and with her smile, certainly, Elizabeth Adam expresses that in Great-Britain she had experienced the greatest openness towards her art of english language. The fact that England is the motherland of the english language suggests that this had political motives, which on its part makes it perceptible that also the conceivers of the more negative respective overseas professional experiences of Elizabeth Adam had to be certain influential secret political circles.

In his telex of 12 March 1982 sent to the director of the Marosvásárhely National Theater, Miklós SOÓS, [Read approximately: 'miklo:f 'fo:f.] the leader of the Hungarian Radio in Sydney, made a quasi-denouncement against Elizabeth Adam with that he ostentatiously qualified her individual reciting evening as “wholly and completely artistic”, [1, p. 209] by this means hinting at its ideological character. Therefore, in the name of the public “charmed” [1, p. 209] by Elizabeth Adam, and in the world determined by the soviet-american relations, the radio leader of a “capitalist” state denounced Elizabeth Adam at the theater director of a “communist” state, who had in all certainty been appointed on the basis of political criteria. Namely, in relation of Elizabeth Adam, the australian english and the romanian national secret political organizations collaborated on a “national” basis. Fact is that this fourth overseas tour of Elizabeth Adam, in spite of its success of public, would become the last one.

It was said that the overseas countries were “melting-pots” for ethnic groups. Elizabeth Adam was a “melter” for nations. This could already not be accepted by the overseas states either. In this way, Elizabeth Adam became a Terra wild rose, demonstrating the universal need for her “dream” [1, p. 155] that “the humans and the peoples love one another” [2] in the Terra state based on the Terra-human identity “of universal value” [1, p. 184] — the Terra national identity — where the “humans” as members of the Terra “humankind” [2] “may be humans, and may live in a human manner”. [2]

On the clothing of Elizabeth Adam, there emerges the rose-color also in her romanian film entitled “Calculatorul mărturisește” [Read approximately: kalkula 'torul mərturi 'sefte. In the english language: The Computer Testifies.] of 1982: [25, minute 86]



Elizabeth Adam utilizes the rose-color on the cover of her last long-play gramophone disk of Hungarian folk-songs, entitled “Szerellem, szerellem ...” [Read approximately: 'serelem. In the English language: Love, Love —.] of 1983:



ádám erzébet

„SZERELEM, SZERELEM...”

ERDÉLYI MAGYAR NÉPDALOK



Egy évtizednél alig több, hogy kezdő, fiatal színésznőként bemutatkoztam a marosvásárhelyi Nemzeti Színház színpadán. Azóta — színházi és film-szerepeim mellett — öt önálló előadással, illetve négy versmontázzsal s egy pódium-játékkal álltam a közönség elé. Boldog vagyok, mert elmondhatom: előadó estjeimet itthon és a külföldi turnékon, egész sor országban is (az Amerikai Egyesült Államokban, Kanadában, Ausztráliában, Franciaországban, Hollandiában, Belgiumban, Svájcban valamint Magyarországon és Jugoszláviában) a közönség lelkesen fogadta. Első pódium-vállalkozásomat, a Harangszót New Yorkban adták ki hangfelvételen. Másik három előadó estemet (Rejtelmek ha zengenek, Vadrózsák, A nap árnyéka) a bukaresti Electrecord öröklötte meg nagylemezeken. További művészi erőfeszítésre ösztönző elégtételi lemezeim mindenütt gyorsan elfogytak a hazai és külföldi üzletekből, nagy érdeklődés mutatkozott — és mutatkozik ma is — irántuk.

Mostani, Szerelm, szerelem... című lemezem nem a versmondás dobogóján és nem a pódium-játék színpadán végzett munkámat mutatja be. Azokból az ősi, erdélyi magyar népdalokból fogtam össze itt egy csokorral, amelyek szülőföldem tájain, a felelő Nyárád mentén, egy tenyérnyi, de annál szebb és otthonosabb névre halgató faluban, Buzaházán (Grüșor) szegődtek örökre mellém, ivódtak szívembe-lelkembe még a bölcsőringatás idején, pendelyes koromban. A dalok egy része gyermekkorom, életem egy-egy állomását jelzi. Más részét pedig keresztföldem tájáról, járván Erdélyt falusi rokonaimtól, barátaimtól, nőfaktóitól és a hagyományos népzene, az eredeti parasztmusika olyan kitűnő megőrzőitől és fíradhatatlan terjesztőitől tanultam, mint a csikszeredai Barozda együttes tagjai.

Soha nem fűtöttem és ma sem sarkallnak népdalénekesnői ambíciók. Csupán e, számomra mindent — szülőföldet és anyanyelvet — jelentő népdalok által is meg szeretném mutatni önmagamat: ilyen vagyok, ilyen dalokkal illatozik az én falumban, a mi világunkban a szellem és szerelem, innen jöttem és ide tértem vissza. Ady vallomások szavaival folytatva „Szeretném magam megmutatni. Hogy látva lássanak. Ezért minden: önkínzás, ének...”

Ezért hát ez a lemez is. Mert utamat az Értő: a Nyárád vize melletti Buzaházától — (Grüșor) az Óceánig: New Yorkig, Sydneyig a népdalok, népköltészetünk nem hulló, örök csillagai ragyogtak be.

Ádám Erzébet



ST—EPE 02818



BAROZDA EGYÜTTES:

Bokor Imre — ének, hegedű
Kostyák Alpár — ének, háromhúros brácsa
Simo József — ének, bőgő, furulya, koboz



1. CSÁRDÁS
2. MADÁR, MADÁR
3. IFJÚSÁGOM TELIK EL
4. KICSI MADÁR
5. VERES AZ ÉG
6. HA MEGUNTÁL KISANGYALOM
7. MAGAS HEGYRŐL
8. a. HA MEGUNTAD RÓZSÁM
b. SEBES MAGYAROS
9. HA KÉL AZ ÉG SZÉP HAJNALA
10. KORCSOS
11. HALLOD-E-TE SZELEDECSKE
12. CSÁRDÁS
13. a. KIÖMLÖTT A KIS-KÜKÜLLŐ
b. EZ A KISLÁNY BUGLYÁT TETÉZ
14. SZÉNA VAN AZ ÓLBAN
15. ALIG VÁROM, HOGY ESTE LEGYEN
16. JÁRD KI LÁBAM; GYÉREN VETEM A KENDEREM; ESTE VAN
17. LASSÚ CSÁRDÁS
18. REPÜLJ, MADÁR, REPÜLJ
19. ÚGY ELMEGYEK
20. TE TÚL, RÓZSÁM, TE TÚL
21. ÉDESANYÁM, SOK SZÉP SZAVA
22. NEM HITTE, HOGY BETEG VAGYOK
23. UTCA, UTCA
24. HÚZZAD CIGÁNY
25. HA FOLYÓVIZ VOLNÉK
26. LEGÉNYES

Redactor: Stela Nachi
Maestru de sunet: Vasile Sibana
Tiparul: Electrecord

N.I.I. 433/1984
Made in Romania
Exporter: Artexim — Bucuresti
Lei 26

ST—EPE 02818

Also in an advanced stage of her national “marginalization”, [5] of the carrying into effect of her wild-rose status, she asserted the principle of “love-making of humans and peoples” [2] as she suggests this with doubling the word “love” in the title of the disk:



She “eradiates” [1, p. 164] the title of the disk in her individual reciting evening entitled “A nap árnyéka” (The Shadow of the Sun) as well, when as Zsuzsanna KÁROLYI [Read approximately: 'zu-ʒɒnnɔ 'ka:royi.] she affirms: “I need love! Love, love, love!” [1, p. 137]

In the experience and consciousness of her continuous “marginalization”, [5] she has destined her confession signed with rose-colored letters for a testamentary disposition as well:

Egy évtizednél alig több, hogy kezdő, fiatal színésznőként bemutatkoztam a marosvásárhelyi Nemzeti Színház színpadán. Azóta — színházi és film-szerepeim mellett — öt önálló előadóesttel, illetve négy versmontázssal s egy pódium-játékkal álltam a közönség elé. Boldog vagyok, mert elmondhatom: előadó estjeimet itthon és a külföldi turnékon, egész sor országban is (az Amerikai Egyesült Államokban, Kanadában, Ausztráliában, Franciaországban, Hollandiában, Belgiumban, Svájcban valamint Magyarországon és Jugoszláviában) a közönség lelkesen fogadta. Első pódium-vállalkozásomat, a Harangtisztán-t New Yorkban adták ki hanglemezen. Másik három előadó estemet (Rejtelmek ha zengenek, Vadrózsák, A nap árnyéka) a bukaresti Electrecord örököltette meg nagylemezeken. További művészi erőfeszítésre ösztönző elégtétel: lemezeim mindenütt gyorsan elfogytak a hazai és külföldi üzletekből, nagy érdeklődés mutatkozott — és mutatkozik ma is — irántuk.

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Ezért hát ez a lemez is. Mert utamat az Értől: a Nyárád vize melletti Buzaházától — (Grîușor) az Óceánig: New Yorkig, Sydneyig a népdalok, népköltészetünk nem hulló, örök csillagai ragyogták be.

Adám Orsolya

Elizabeth Adam feels, knows and expresses her wild-rose sadness in 1984 in Gyula, Hungary, as well: [1, p. XII]



Elizabeth Adam is wearing a rose-colored hat in her romanian film entitled “Pădurea de fagi” [Read approximately: pə 'durea de fadzɨ. In the english language: The Beech-wood.] of 1986. At the same time, her national “marginalization” [5] is also expressed metaphorically by her position in space and role of woman switchboard operator: [26, minute 12]



Elizabeth Adam is wearing a rose-colored shirt in her romanian film entitled “Harababura” (The Jumble) of 1990: [27, minute 93]



Elizabeth Adam is wearing a rose-colored apron in her romanian film entitled “Păcală se întoarce” [Read approximately: pə 'ka:lə se 'intoartʃe. In the english language: Joker Returns.] of 2006: [28, minute 4]



Elizabeth Adam is wearing a rose-colored scarf in Marosvásárhely on 15 november 2011: [29]



Certainly, not only the humanist and non-nationalist political principles and messages, but also the wild-rose symbols and messages were disturbing in the first place the hungarian ethnical secret political organization in Romania and the hungarian national secret political organization. For this reason, their “eradiating” [1, p. 164] was “annihilated” [1, p. 130] for the most part already in the years 1980. Then in 1990, under the political pretext of “betrayal of nation”, [1, p. 152] they excluded her not only from the hungarian theater life, but also from the hungarian social life. With this, she reached the maximum of her “marginalization”, [5] she remained wild rose to the end of her life.

In this way, “Fairy Land had passed from Transylvania, with a fair woman.” [2] Elizabeth Adam “had no longer another Transylvania, but an obliterated fairy garden.” [2] For others, the dramatic art’s “glory is pleasure and good feeling; for Elizabeth Adam it was a burden and a crushing destiny.” [2] Other humans of talent “are garish like a flower in the sun, gleam like a golden bird in the sky: she was sad, she was sad, [Note: It was a guiding principle of Elizabeth Adam to repeat the words, word-groups and sentences which she referred to herself as well.] because she had lived through the hell”, [2] she grieved as a wild rose on the waste land.

2.2. The western-european expression of the national marginalization

In the continental Western Europe, Elizabeth Adam could not get a dramatic-artistic role because of lingual reasons. However, in France and in Germany, there was created the possibility for her to act in erotic films. This was in all certainty based on that she did not possess material wealth, as well as, outside of the romanian and the hungarian language territories, fame either, counting on that to the effect of these circumstances Elizabeth Adam herself would carry out her dramatic-artistic “marginalization”. [5]

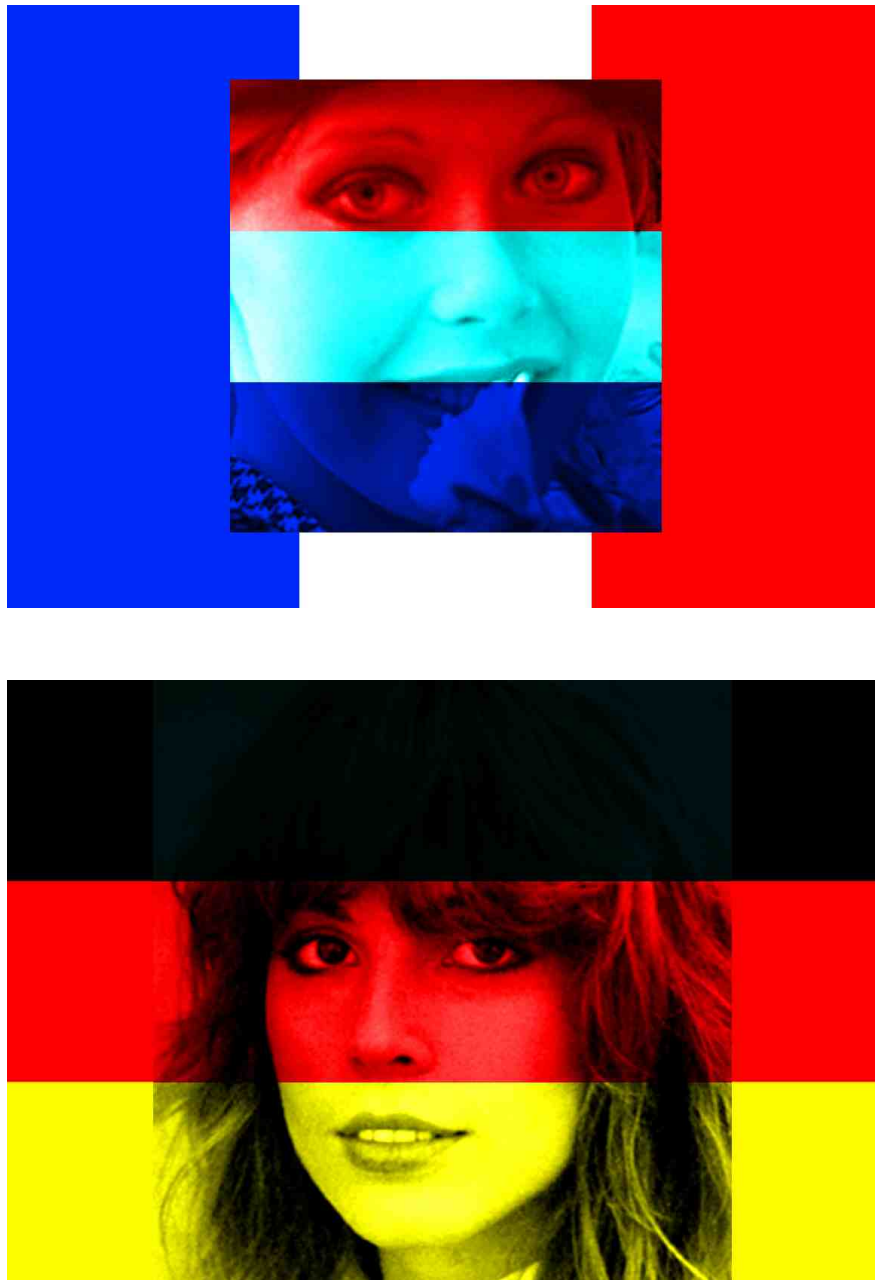
In the European endeavors directed to the “annihilation” [1, p. 130] of the humanist spirituality of Elizabeth Adam, around 1974 — certainly, by order of the french national secret political organization — there were brought into being the role and series of films of the name “Emmanuelle”, asserting the human corporality and sexuality. [20] Around 1977 — certainly, by order of the german national secret political organization — there was produced the german erotic film entitled “Vanessa”. [20]

Elizabeth Adam as “a love-maker of humans and peoples” [2] in London in 1982 in the “shadow” [2] of the dramatic artist [19] Vanessa Redgrave as a “sun” [2] of the dramatic art of english language: [1, p. XIV]



On the part of Elizabeth Adam, the meeting is certainly taking place on a dramatic-art and humanist basis, while on the part of Vanessa Redgrave presumably primarily on a womanly basis, as otherwise the “men” in Hollywood would have ensured a film role for Elizabeth Adam. In any case, her meetings established and not established on the english language territory are in keeping with her status revealed through the photograph taken in the zoological garden in Sydney. Through this meeting, in all certainty, there was formulated and transmitted a multinational secret political message to Elizabeth Adam: “In the Occident, you can get only a role of Vanessa type. And this will mean your spiritual and physical death.” {Note: The deadly disease AIDS was discovered in 1981 in the United States of America. [20]} For this reason, this meeting can be regarded as a symbol of the occidental “marginalization” [5] of Elizabeth Adam.

In the fading and nationalization of the individuality of Elizabeth Adam, Sylvia KRISTEL of dutch ethnicity, playing the role “Emmanuelle”, and Olivia PASCAL of german ethnicity, playing the role “Vanessa”, were selected on the physical model of Elizabeth Adam, and were made national stars of international renown: [21] [22]



In the national stifling, falsification and expropriation of the wild-rose message of Elizabeth Adam, the national stars Sylvia KRISTEL and Olivia PASCAL were dressed in rose-color in 1990 and, respectively, in 1980. [23] [24] Sylvia KRISTEL imitates also the collar of Elizabeth Adam that is visible on the cover of her gramophone disk entitled “Rejtelmek ha zengenek” (Puzzles If They Resound) of 1978: [13]



2.3. The american expression of the national marginalization

Of the american film entitled New York, New York of 1977, it can be supposed that it is a programming of preparing interest of the american national secret political organization — otherwise known as “Illuminati” controlling the american entertainment industry as well — addressed to Elizabeth Adam and the civil society, relative to her conceptual american paths of life considered to be possible. [Note: See the chapter entitled “Conditions of the american self-assertion of Elizabeth Adam” of my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical

Personality”.] The part representing the “marginalized” [5] conceptual potential american path of life of Elizabeth Adam is acted by Mary Kay Place as the singer Bernice Bennett, [30, minute 163] who was required to wear a rose-colored dress: [30, minute 79]



The “marginalized” [5] state is also programed by the almost empty ballroom: [30, minute 79]



In the scene making it perceptible the failure of the orchestra, Bernice Bennett as a “bimbo” [30, minute 81] states that “I want to die”, [30, minute 80] which refers to that the national secret political organizations strive after not only the “marginalization”, [5] but also the death of the persons inconvenient to them: [30, minute 81]



The scene comprises a copy of the Mona Liza painting, which can be considered a metaphoric representation of the national secret political line foreshadowing this “marginalized” [5] conceptual potential professional state of Elizabeth Adam: “Before the audience, humanist spirituality cannot, only physical endowments can be put forth”: [30, minute 80]



Liza Minnelli, acting the part representing the successful conceptual potential american path of life of Elizabeth Adam, as the singer Francine Evans [30, minute 163] was required to wear a rose-colored dress only in a scene at the end of the film, presumably in order to by this means establish a propagandistic connection with Elizabeth Adam through her wild-rose messages being already in progress, in addition to the propagandistic mental-association string asserted with this film: Mona Liza → Liza Minnelli → Elizabeth Adam: [30, minute 154]



Elizabeth Adam regarded herself wild rose though, but as there is not only one from the wild rose of the flora either, she was not alone either. Such social wild roses always there were, are, and shall be, until their activities having effects on the future relative to this would have been productive, or their “dream” [1, p. 155] would have come true in another way. “Naturally, Elizabeth Adam is not the only one in this respect,” wrote the romanian poet in Romania Adrian PĂUNESCU, [Read approximately: adri 'ʌn pəu 'nesku.] in his article appeared on 11 december 1982 in the country-wide weekly paper of romanian language Magazin [Read approximately: maɡa 'zin. In the english language: Illustrated Magazine.] in Bucharest. “The actress belongs to the wide camp of the compatriots of hungarian ethnicity earning reputation for the spirituality of the hungarians in Romania. These humans invariably evince sense of duty towards their ancestors, and the tradition of the three values received from their ancestors and parents, respectively: goodness, fairness and justice, and in the course of their lives they carry it further, and convey it to the following generations.” [1, p. 173]

Albeit these “humans” [1, p. 173] not all were contemporary with Elizabeth Adam, and not all professed and diffused the three fundamental elements of the spirituality of Elizabeth Adam — progressivism, humanism and non-nationalism — and for this reason, certainly, they not all were social wild roses, as well as Adrian PĂUNESCU himself did not profess them either, but, after all, although “she attained her greatest successes in the genre of the [individual] reciting evening”, [1, p. 169] and for this reason in most instances “she was alone on the stage”, [1, p. 182] Elizabeth Adam never felt alone, as in her entire professional and “civil” [1, p. XXII] life she always acted in the first place with the purpose of that “for the wild roses resound bell-clearly the puzzles of the shadow of the sun”. [Note: See

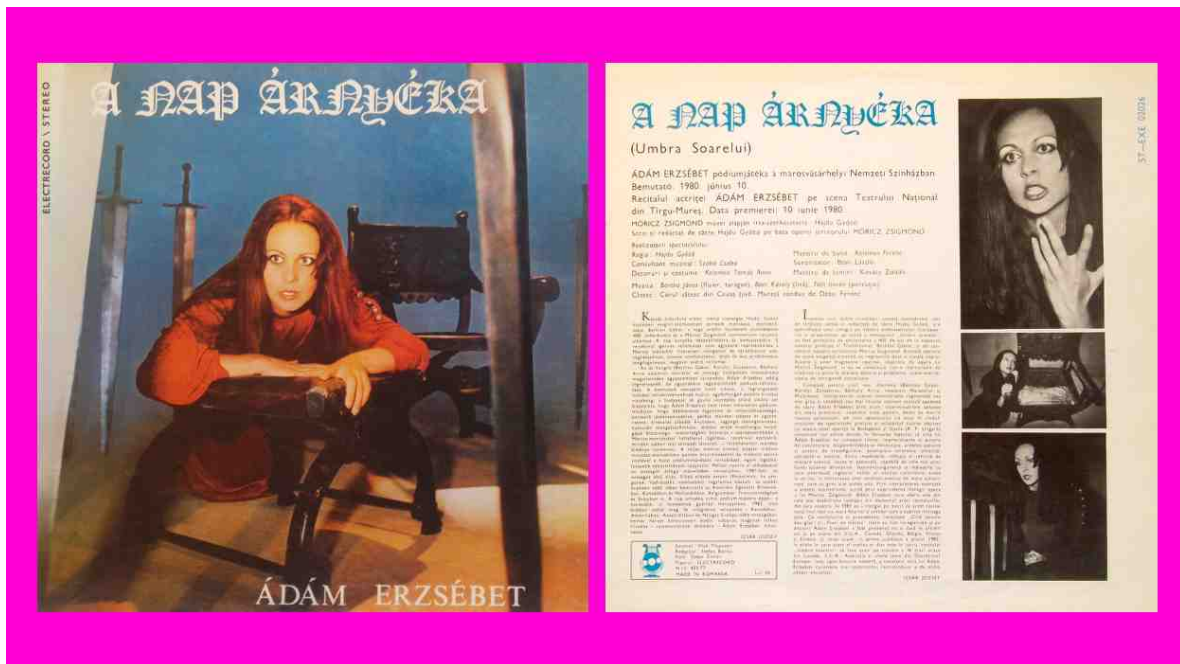
my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality”.]

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3. Lajos ÁPRILY: Vallomás, [Confession] szozat.org;

Áprily Lajos: Vallomás

Tudom: én itt a sorssal nem csatáztam,
 én dőbönt szemmel láttam itt a vért,
 és nem lengettem omló barikádon
 fehér zászlót a véres emberért.

Viharokból kibomló új világért
 csak álmom volt, nem lobbanó vitám.
 Rohamra nem harsogtam riadókat
 jövő kódokba zúgó trombitán.

S a seb, mit rajtam vad kor ökle zúzott,
 sőtét heggé simult minden dalon.
 De mint a monda tóba fült harangja,
 a mélyben él az ember-fájdalom.

S én nem tudom, hogy meddig él a versem,
 titánok halnak, tornyok rengenek.
 Ahol világtraverzek összedűlnek,
 a vers, a versem, hogyne halna meg?

Ha nem leszek, nem fogja tudni senki,
 sorsomnak mennyi furcsa titka volt.
 A hült sorok megannyi ércokorsó,
 s a könyv, a könyvem, gránit kriptabolt.

De túl romon, ha perce jön csodáknak,
 a múlt megintedül mint a villám.

4. ro.wikipedia.org;

Filmografie [[modificare](#) | [modificare sursă](#)]

- *Doi bărbați pentru o moarte* (1969)
- *Am fost șaisprezece* (1979)
- *Zbor planat* (1980)
- *Bietul Ioanide* (1980) - Cati Zănoagă
- *A hosszú előszoba* (film TV maghiar, 1980)
- *Pruncul, petrolul și ardelenii* (1981) - Julie „lulișka” Orban
- *Calculatorul mărturisește* (1982)
- *Pădurea de fagi* (1987)
- *Păcală se întoarce* (2006) - soția vameșului ungur

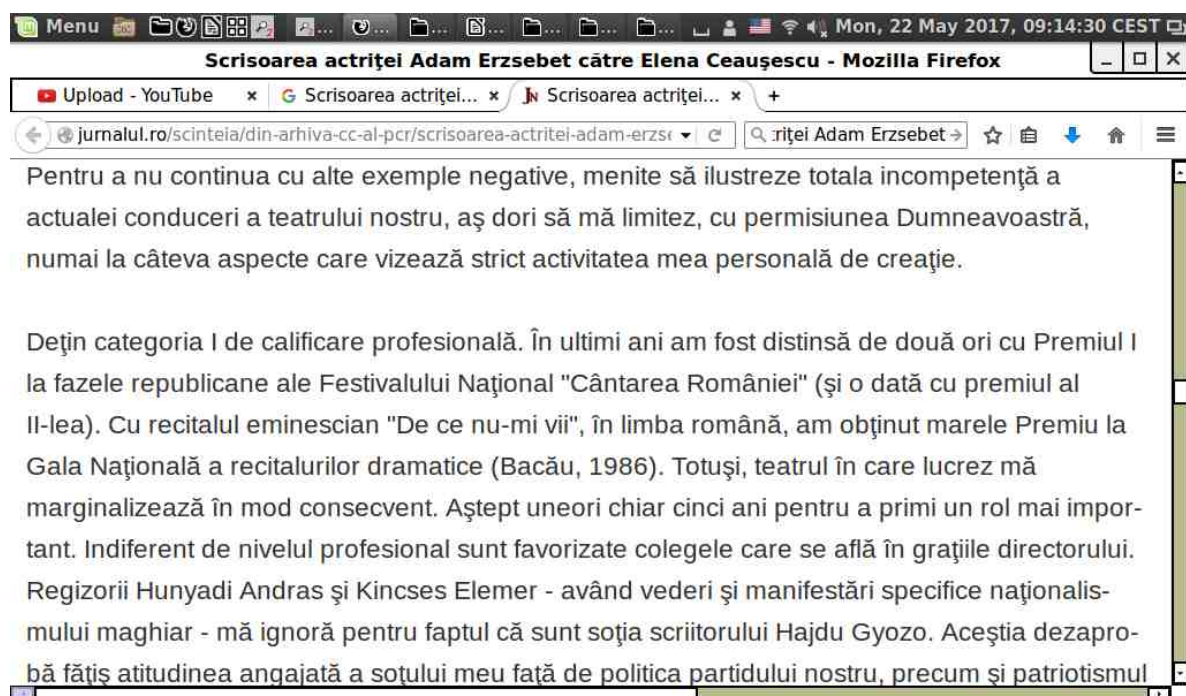
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- Lacul versuri: Mihai Eminescu (la [Cenaclul Flacăra](#))

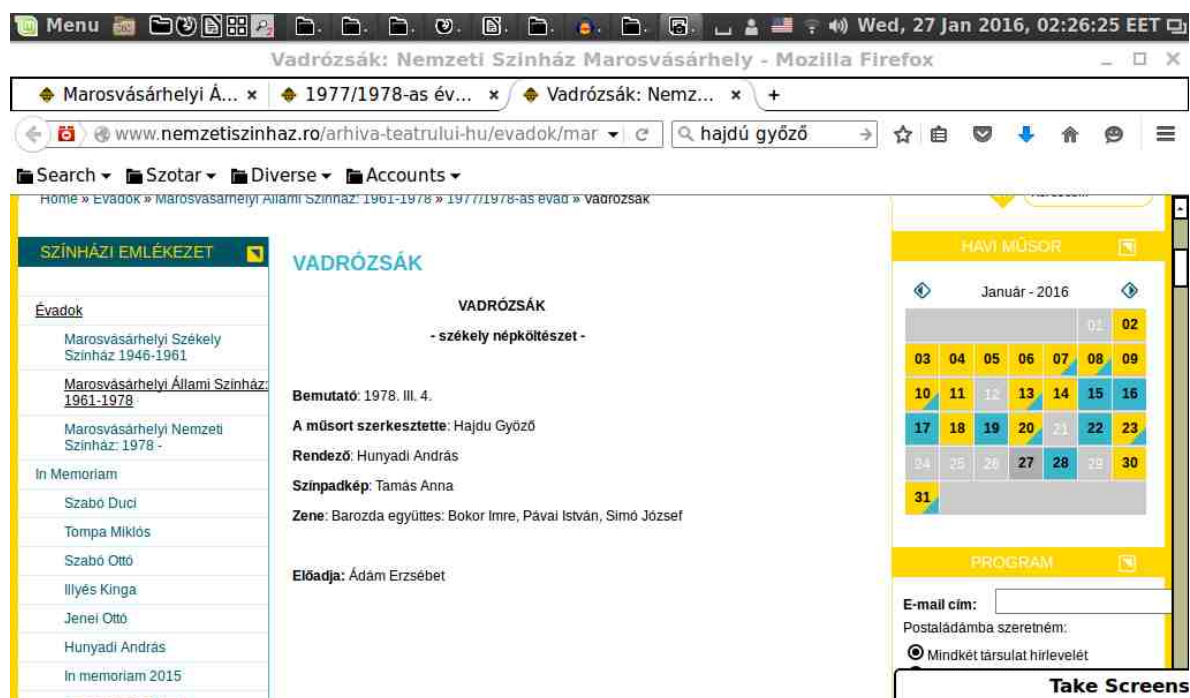
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- *Harangtúrók* (Kálóska Records, 1977)

5. Scrisoarea actriței Adam Erzsebet către Elena Ceaușescu [The Letter of Elizabeth Adam to Elena CEAUȘESCU], junalul.ro, 27 august 2009;



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7. Erzsébet ÁDÁM: Szerelem, szerelem ..., [Love, Love —] Electrecord, Bucharest, Romania, 1983;



8. Discogs.com;

9. Erzsébet ÁDÁM: Harangtisztán, [Bell-clearly] Kaláka Records, New York, United States of America, 1977, discogs.com;

Harangtisztán by **Erzsébet Ádám**

Label: **Kaláka Records** — No. 6
 Format: **Vinyl, LP, Album**
 Country: **US**
 Released: **1977**
 Genre: **Non-Music, Folk, World & Country**
 Style: **Acoustic, Spoken Word, Folk**

Tracklist

- A Szülőföld, Szellem, Szerelem
- B Rejtemek, Ha Zengenek...

Companies, etc.

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10. Zeno FODOR: Valori ale teatrului românesc: [Values of the Romanian Theater:] Erzsebet ÁDÁM, Teatrul, No. 7-8, (Volume XXX), july-august 1985;



11. Jenő DSIDA: Vallomás, [Confession] mek.oszk.hu;



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Önmagamba falazva

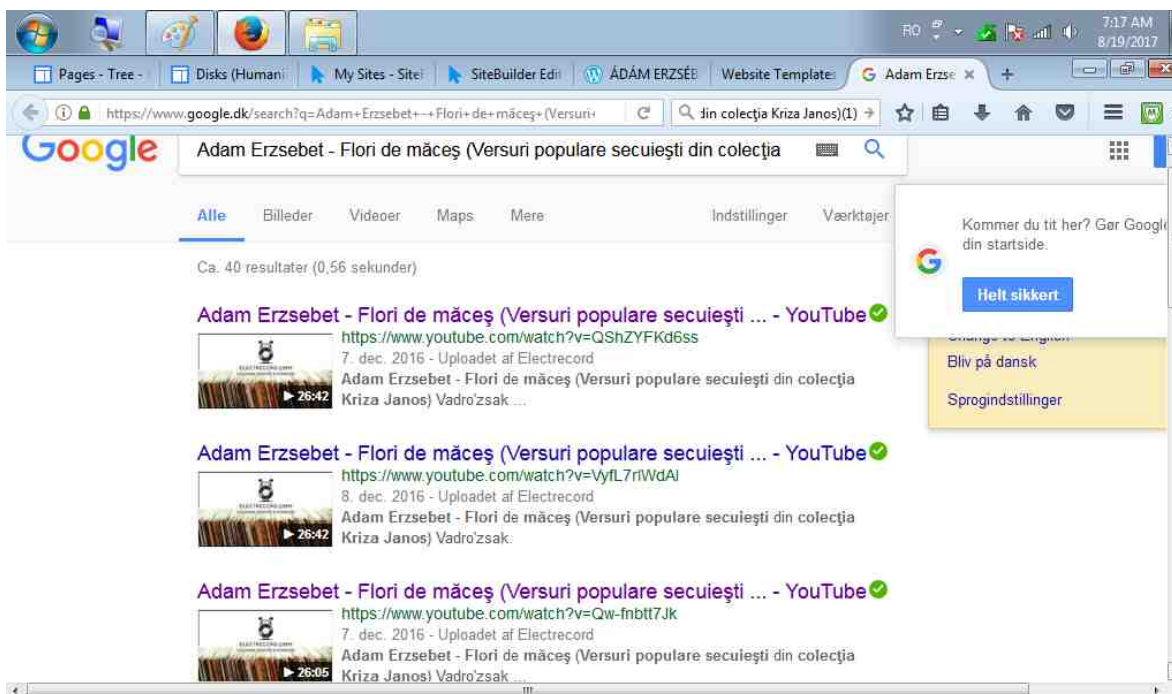
Mi ez? Hol vagyok én?
Hogy kerültem ide
Megint?
Falak, falak:
Égigérő falak
Vesznek körül
Elrendelés szerint.

Kéz nem nyúl rajtuk át.
Hang nem hat rajtuk át.
Egy csillag sem üzen.
Tán vétkeimből nőttek e falak -
Köztük vakon vergődöm,
Némán és süketen.

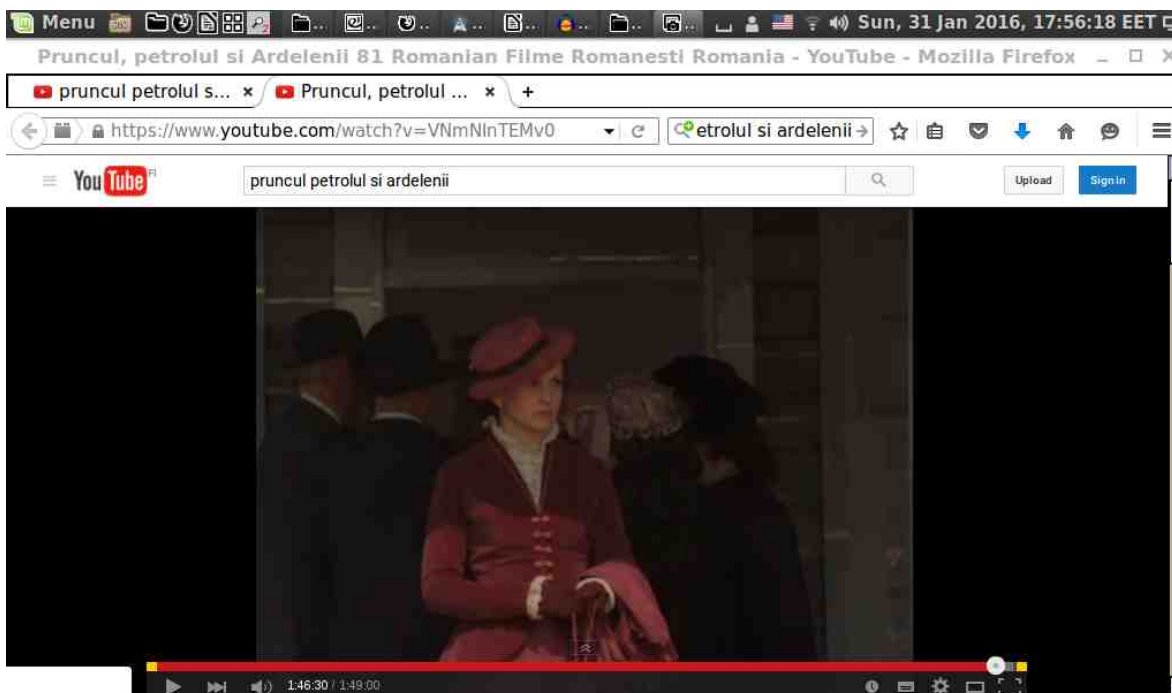
Tűrnék, Uram, tudod
Békességgel más, nagy fájdalmakat -
Csak ezeket elvinnéd,
Csak ezeket elvinnéd!
Fanyagradó kriptá falakat

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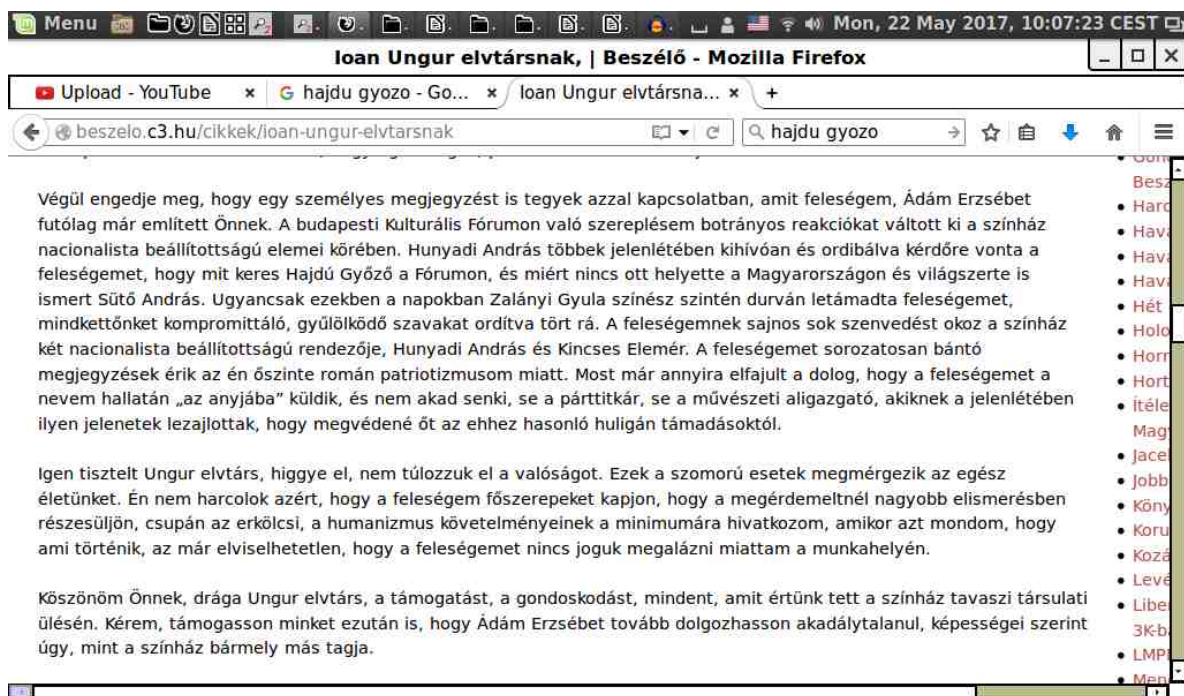
14. Ádám Erzsébet – Flori de măceș (Versuri populare secuiești din colecția Kriza János), {Wild Roses [Szekely popular poetry from the collection of János KRIZA]} Electrecord, youtube.com, 7 december 2016;



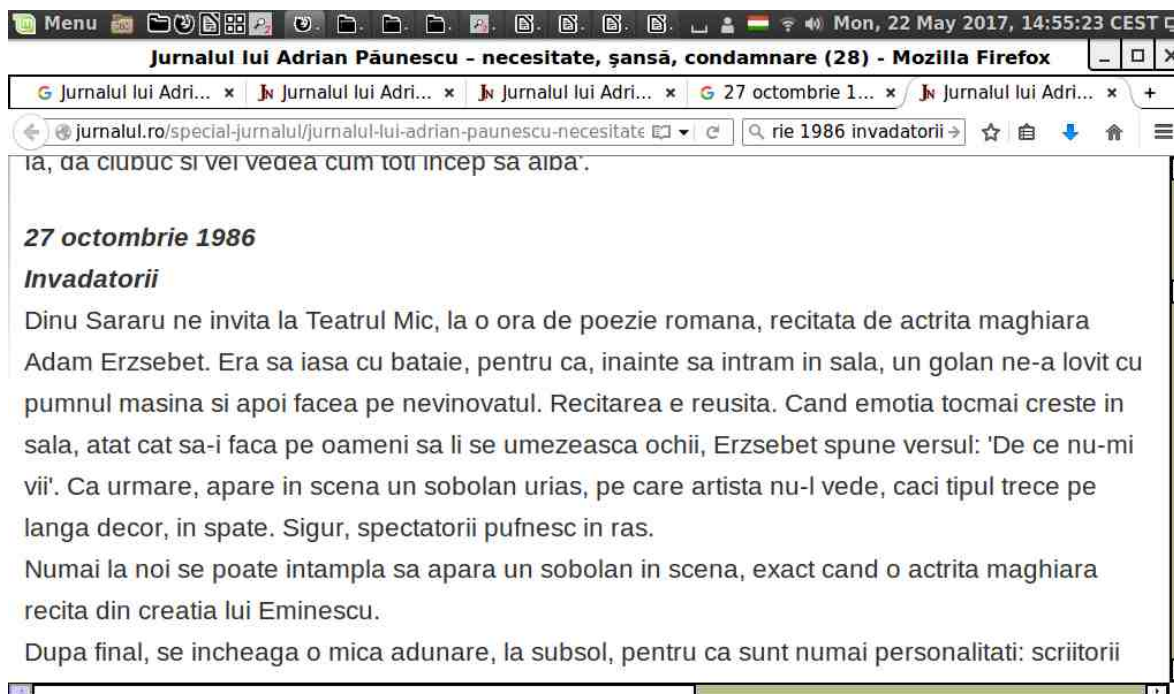
15. Pruncul, petrolul si Ardelenii, [The Baby, the Petroleum and the Transylvanians] Casa de Filme Numărul Trei, Româniafilm, [1981];



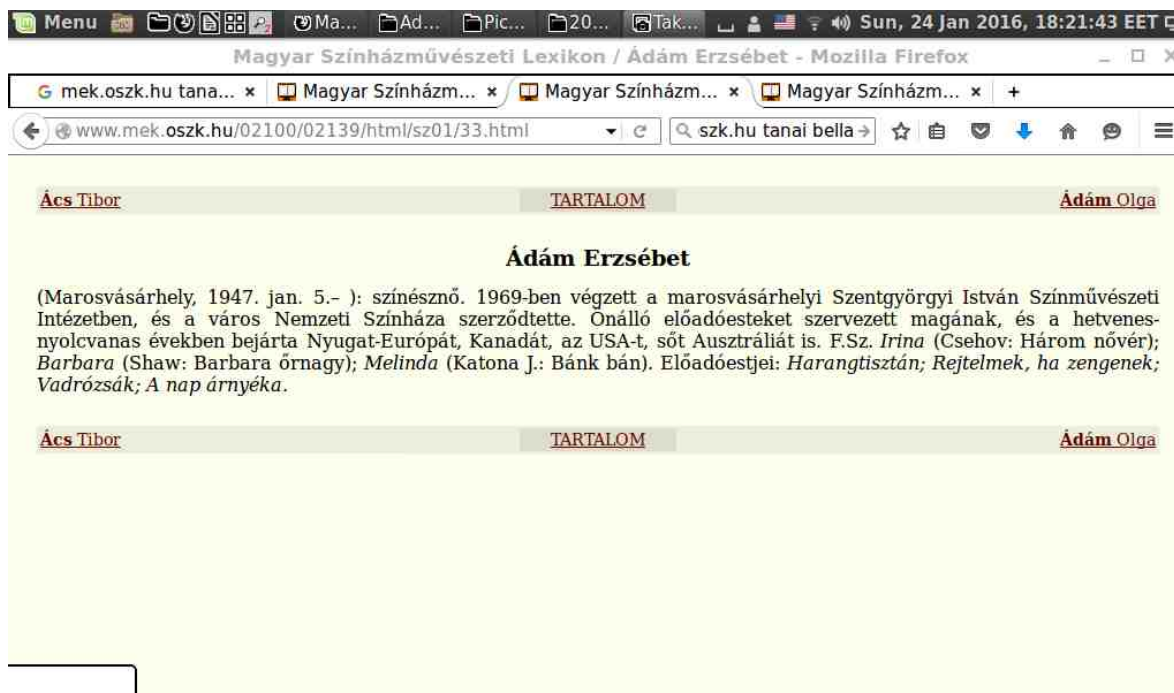
16. Győző, HAJDU: Ioan Ungur elvtársnak, a Román Kommunista Párt Maros Megyei Bizottsága első titkárának, [To Comrade Ioan UNGUR, the First Secretary of the Mureș County Committee of the Romanian Communist Party] Beszélő hetilap, Volume 2, Number 2, beszelo.c3.hu;



17. Andrei PĂUNESCU: Jurnalul lui Adrian Păunescu – necesitate, șansă, condamnare (28), [The Diary of Adrian PĂUNESCU — necessity, chance, condemnation (28)] jurnalul.ro, 2 july 2011;



18. Magyar Színházművészeti Lexikon, [Hungarian Dramatic-Art Encyclopedia] mek.oszk.hu;



19. hu.wikipedia.org;

Menu Sun, 31 Jan 2016, 23:44:01 EET

Ádám Erzsébet - Wikipédia - Mozilla Firefox

Ádám Erzsébet - ...

https://hu.wikipedia.org/wiki/Ádám_Erzsébet

Ádám Erzsébet

Esperanto
Română
Linkek szerkesztése

- Rejtelmek, ha zengenek
- Vadrózsák
- A nap árnyéka

Filmjei [szerkesztés | forrásszöveg szerkesztése]

- Doi bărbai pentru o moarte (román film, 1969)
- A hosszú előszoba (magyar tévéjáték, 1980)

Lemezei [szerkesztés | forrásszöveg szerkesztése]

- Harangtisztán (Kaláka Records, 1977)

Jegyzetek [szerkesztés | forrásszöveg szerkesztése]

1. ↑ Feljelentették a marosvásárhelyi színházat Elena Ceaușescunál, szekelyhon.ro, 2009. december 23.
2. ↑ 2011. szeptember 13.-i lekérdezés.

Források [szerkesztés | forrásszöveg szerkesztése]

- Magyar színházművészeti lexikon. Főszerk. Székely György. Budapest: Akadémiai. 1994. ISBN 963-05-6635-4 Online elérés

20. en.wikipedia.org;

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https://en.wikipedia.org/wiki/Emmanuelle_(film)

Emmanuelle (film)

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Emmanuelle (film)

From Wikipedia, the free encyclopedia

This article is about the erotic film. For other uses, see [Emmanuelle \(disambiguation\)](#).

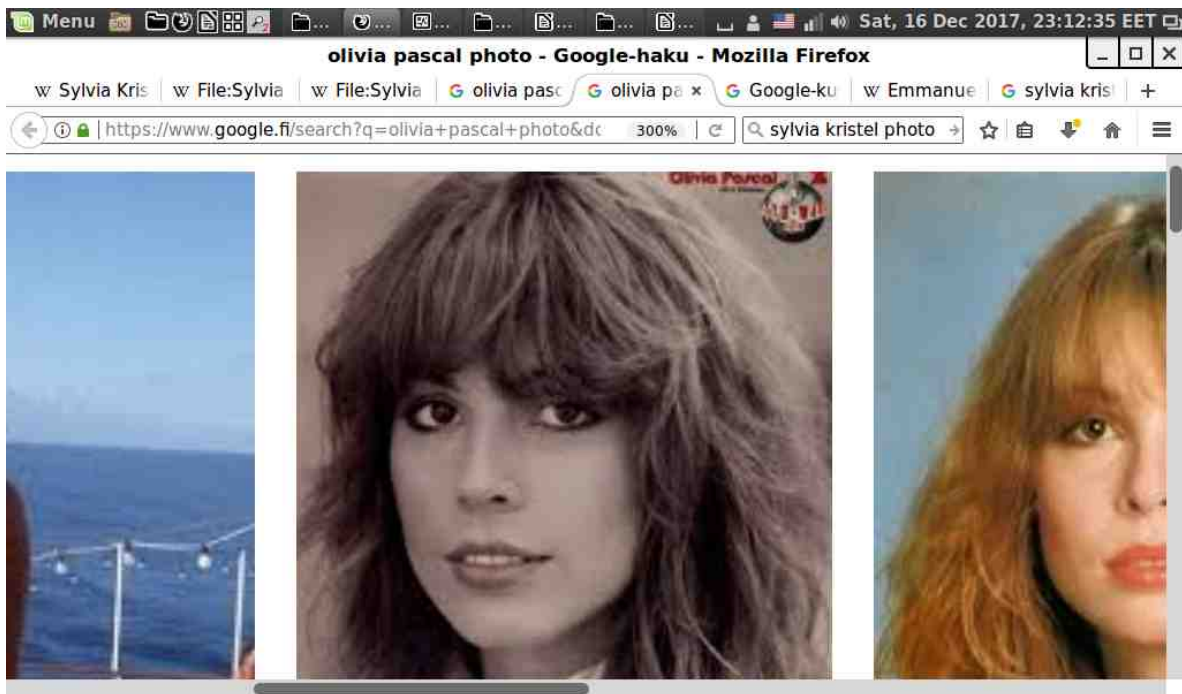
Emmanuelle (1974) is the first installment in a series of French **softcore pornography** films directed by Just Jaeckin. The film's story is based on the novel *Emmanuelle*. The film stars [Sylvia Kristel](#) in the title role about a woman who takes a trip to [Bangkok](#) to enhance her sexual experience. The film was former photographer Just Jaeckin's debut feature film and was shot on location in Thailand and in France between 1973 and 1974.

Emmanuelle was received negatively by critics on its initial release and with a more mixed reception years later. On its

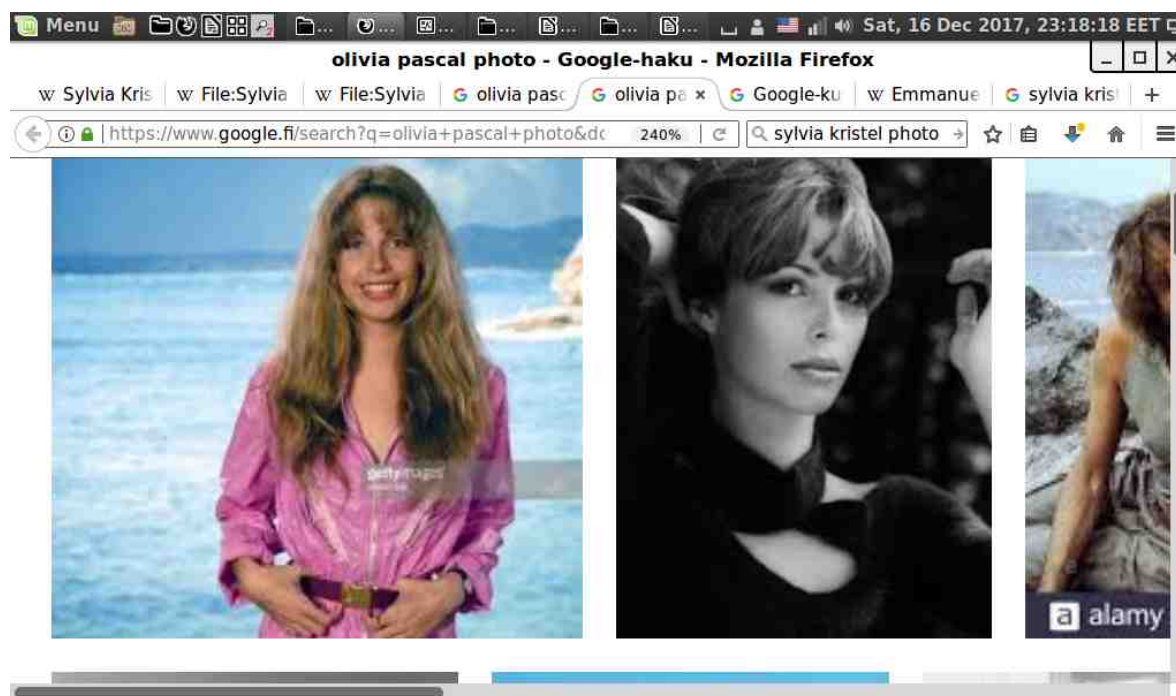
Emmanuelle

Le chef-d'œuvre de la littérature érotique devient enfin un film.

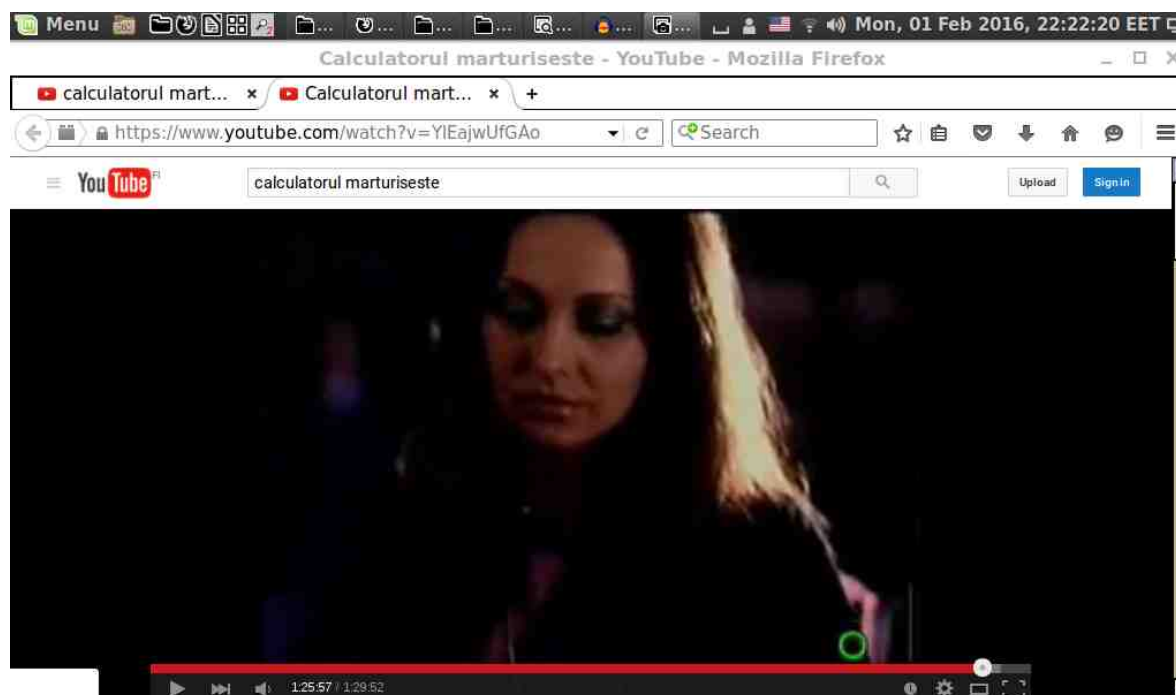
21. Hans Peters / Anefo: Sylvia Kristel ..., 23 February 1973, en.wikipedia.org; [Licence of original photo and resulting image: CC Attribution-Share Alike 3.0 Unported]
22. Olivia Pascal – 1979, Bravo Posters, wordpress.com, google.fi;



23. Georges Biard: Sylvia Kristel au festival de Cannes, 1990, en.wikipedia.org; [Licence of original photo and resulting image: CC Attribution-Share Alike 3.0 Unported]
24. Olivia Pascal – 1980, gettyimages.com, google.fi;



25. Calculatorul mărturisește, [The Computer Testifies] Casa de Filme Numărul Unu, Româniafilm, [1982];

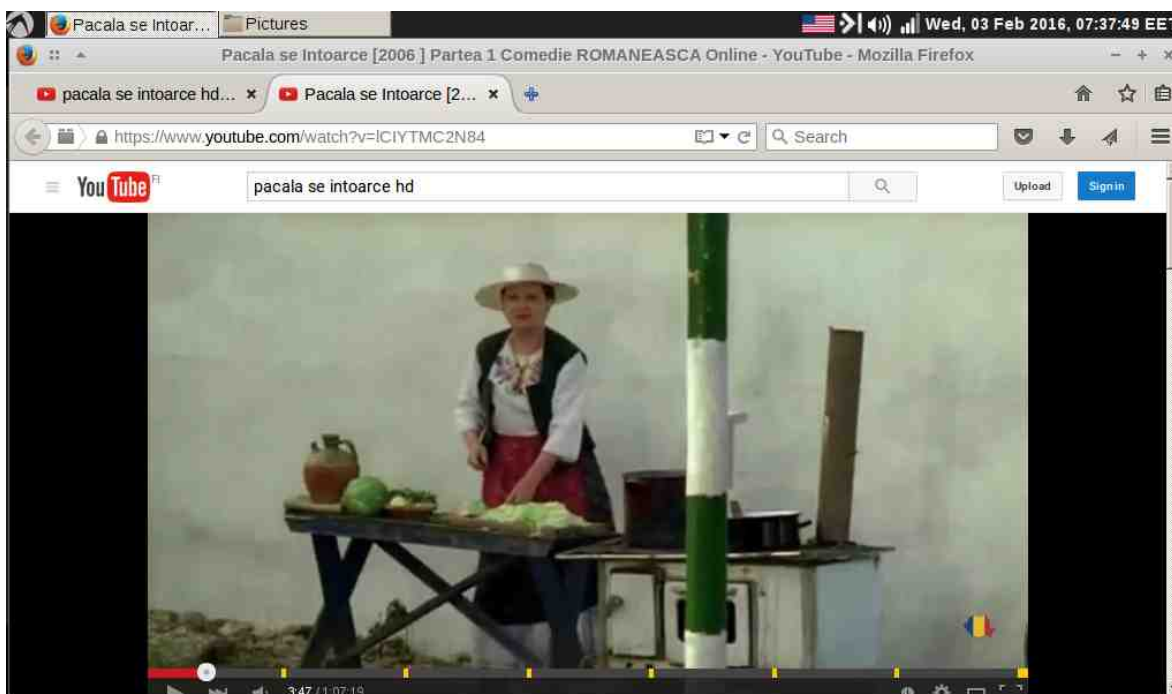


26. Pădurea de fagi, [The Beech-wood] Casa de Filme Unu, Româniafilm, [1986];



27. Harababura [The Jumble] Direcția Rețelei Cinematografice și Difuzării Filmelor, Studioul de Creație Solaris Film, 1990;

28. Păcală se întoarce, [Joker Returns] Nervfilm, 2006;



29. Állami ingyenlakáshoz jutott a kommunista bértollnok, [The Communist Mercenary Pen-Pusher Got at a State Free Apartment] alfahir.hu, 16 november 2011.



30. New York, New York, United Artists Corporation, 1977.

Other publications

A. Books

Till march 2020, from the “cemetery” [2] of the imperialist national state I have succeeded in sending to the surface my following writings:

1) the hungarian-language text paperback version, as well as the english-language text-image electronic version of my book entitled “Towards the Iron Curtain of the Hungarian Communist State — my first illegal fleeing attempt from the romanian communist state”, in Romania, and respectively, with the internet distributors StreetLib and Google Play;

2) the english-language text-image electronic version of my book entitled “My Restrained Asylum Documents and Their Restraint”, with the internet distributors Google Play and Internet Archive;

3) the english-language text-image electronic version of my book entitled “It Is Difficult to Come out of Romania with Benefit”, with the internet distributors Google Play and Internet Archive;

4) the english-language text-image electronic version of my book entitled “A Case of Securitate Dossier Burial in Romania”, with the internet distributors Google Play and Internet Archive;

5) the english-language text electronic version of my book entitled “Statue of Captivity”, with the internet distributors Google Play and Internet Archive;

6) the english-language text-image electronic version of my book entitled “My Repulsed Philosophical Theory and Its Repulsion”, with the internet distributors Google Play and Internet Archive;

7) the english-language text-image electronic version of my book entitled “Hungarian Politics-Religion Intertwining”, with the internet distributors Google Play and Internet Archive;

8) the english-language text-image electronic version of my book entitled “The Violent Spiritual Engineering in Pitești”, with the internet distributors Google Play and Internet Archive;

9) the hungarian-language text-image electronic version of my book entitled “România Szocialista Köztársaságban junior kézilabdázóként írt képeslapjaim” [My Picture Postcards Written in the Socialist Republic of Romania as a Junior Handball Player], with the internet distributors Google Play and Internet Archive;

10) the english- and the hungarian-language text-image electronic versions of my book entitled “Uncivilized Manifestations of Muslim Persons”, with the internet distributors Google Play and Internet Archive;

11) the english-, hungarian-, and the romanian-language text-image electronic versions of my book entitled “Elizabeth Adam’s Progressive Humanist Non-Nationalist Universal-Nation-Making Means”, with the internet distributors Google Play and Internet Archive;

12) the hungarian- and the romanian-language text-image electronic versions of my book entitled “Elizabeth Adam As Wild Rose Message of National Marginalization”, with the internet distributors Google Play and Internet Archive;

13) the english-, hungarian-, and the romanian-language text-image electronic versions of my book entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality”, with the internet distributors Google Play and Internet Archive;

14) the english-language text-image electronic version of my book entitled “My Repulsed Physical General Theories and Their Repulsion”, with the internet distributors Google Play and Internet Archive;

15) the english-language text electronic version of my book entitled “The Conceivers of the ‘Holy Scriptures’ Are Ethnical Secret Political Organizations”, with the internet distributors Google Play and Internet Archive;

16) the english-, hungarian-, and the romanian-language text-image electronic versions of my book entitled “Documents and Objects relative to My Fraudulent Crossings of the State Frontier of the Socialist Republic of Romania”, with the internet distributors Google Play and Internet Archive;

17) the english- and the hungarian-language text-image electronic versions of my book entitled “Across the Romanian-Yugoslav Frontier of the Forest — my second illegal fleeing attempt from the romanian communist state”, with the internet distributors StreetLib and Google Play;

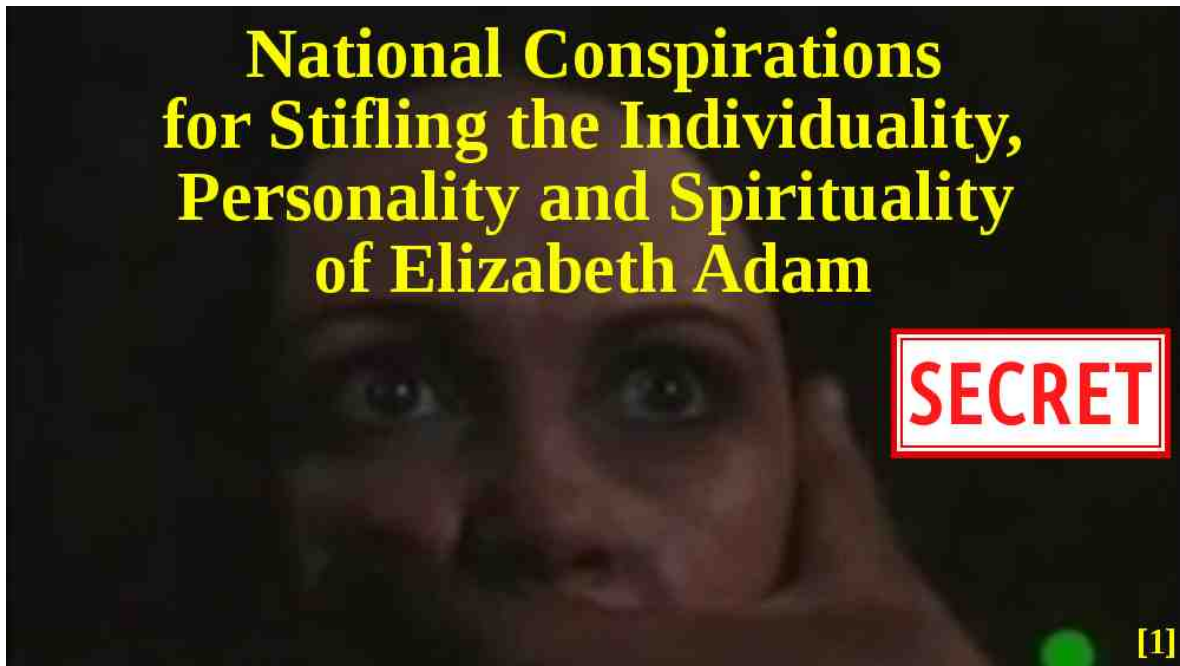
18) the english- and the hungarian-language text-image electronic versions of my book entitled “Across the Barrow of the Romanian-Yugoslav Frontier — my third illegal fleeing attempt from the romanian communist state”, with the internet distributors StreetLib and Google Play;

19) the english- and the hungarian-language text-image electronic versions of my book entitled “Through the Soviet Iron Curtain of the Hill Wood — my fourth illegal fleeing attempt from the romanian communist state”, with the internet distributors StreetLib and Google Play.

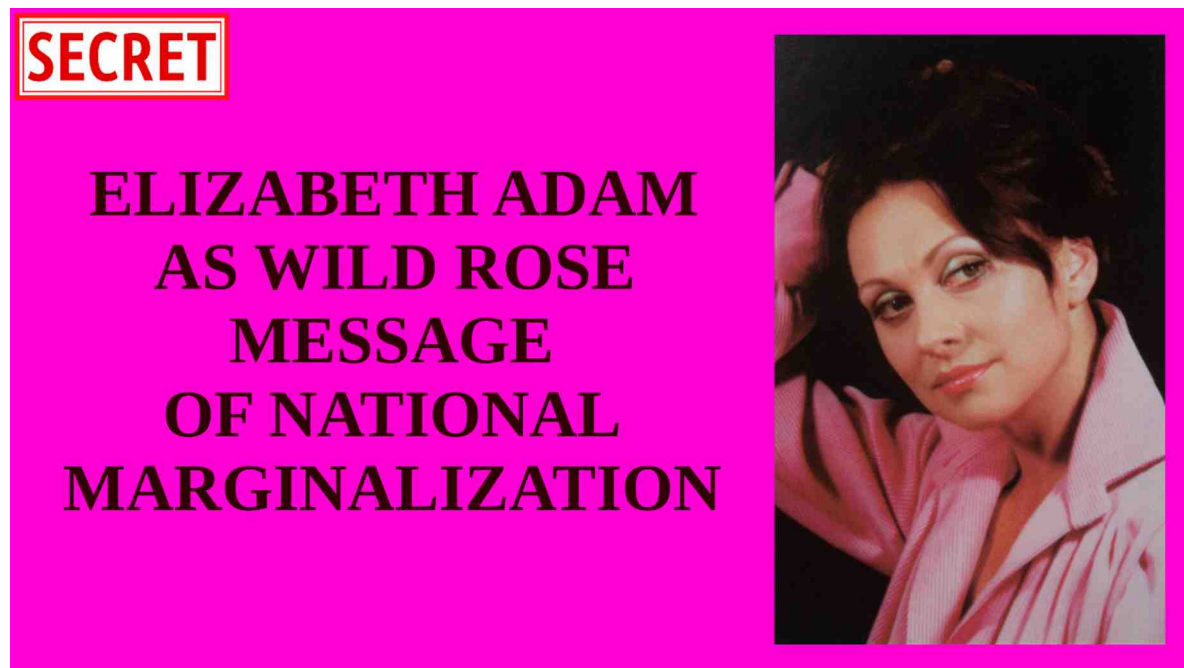
B. E-videos

Till march 2020, from the “cemetery” [2] of the imperialist national state I have succeeded in sending to the surface my following Elizabeth Adam videos:

1) my video entitled “National Conspirations for Stifling the Individuality, Personality and Spirituality of Elizabeth Adam”, with the Internet distributors YouTube and Internet Archive;



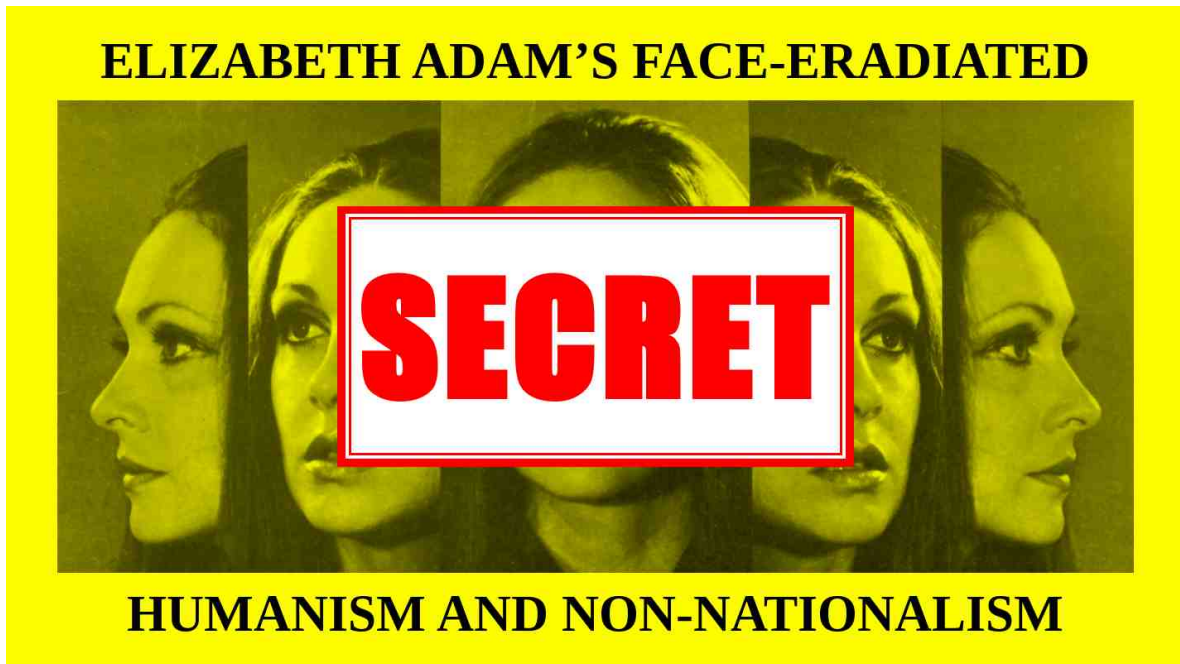
2) my video entitled “Elizabeth Adam As Wild Rose Message of National Marginalization”, with the Internet distributors YouTube and Internet Archive;



3) my video entitled “Elizabeth Adam in National Darkness”, with the Internet distributor YouTube;



4) my video entitled “Elizabeth Adam’s Face-Eradiated Humanism and Non-Nationalism”, with the Internet distributor YouTube and Internet Archive;



5) my video entitled “Elizabeth Adam’s Face-Mirrored National Secret Political Persecution”, with the Internet distributors YouTube and Internet Archive;



6) my video entitled “Elizabeth Adam As Fairy of Mountains”, with the Internet distributors YouTube and Internet Archive;



7) my video entitled “National Secret Political Fading of Elizabeth Adam’s Symbolics”, with the Internet distributors YouTube and Internet Archive;



8) my video entitled “This Is How Nationalists Wanted to Steal Elizabeth Adam from Humankind”, with the Internet distributors YouTube and Internet Archive;



9) my video entitled “Elizabeth Adam Was ‘Little Snow-White’”, with the Internet distributors YouTube and Internet Archive;

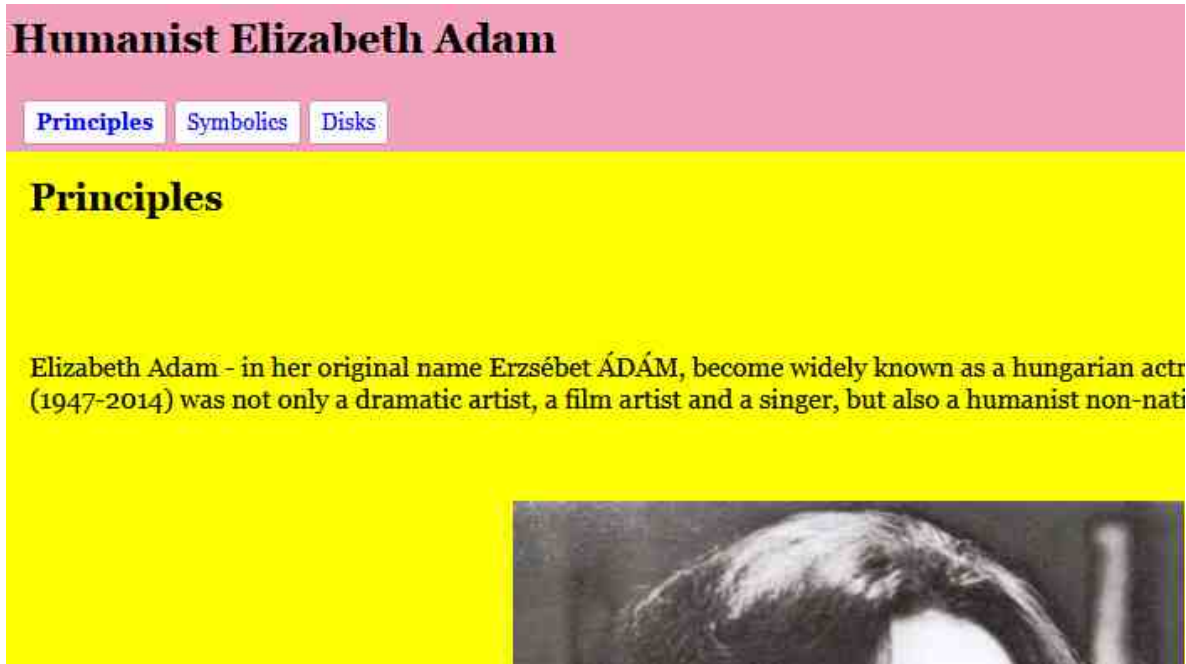


10) my video entitled “Elizabeth Adam As ‘Witch’”, with the Internet distributors YouTube and Internet Archive.



C. Site

The address of the site of Elizabeth Adam is: www.sites.google.com/site/humanistelizabethadam



Book-creation information

The author created the three editions of this book for the most part between october and november 2016, january 2018, and respectively in march 2020, in consequence of researching the paper book of hungarian language of Győző HAJDU entitled “Az én Móricz Zsigmond és az Ő Bethlen Gábora”, [Read approximately: ɔz e:n 'mo:rits 'zigmond e:f ɔz ə: 'betlen 'ga:borɔ. In the english language: My Zsigmond MÓRICZ and His Gábor BETHLEN.] the long-play gramophone disk of Elizabeth Adam entitled “Vadrózsák” (Wild Roses), and respectively the american film entitled New York, New York of 1977, as a derivative of his main Elizabeth Adam book, entitled “National Conspirations for Stifling Elizabeth Adam As a Terrestrial Extraterrestrial Historical Personality”, as conceiver and author, in the hungarian language, under private-life circumstances, resulting from the needs of terminating the anti-Elizabeth Adam national secret political informational boycott, counter-balancing the national secret political propaganda campaign fading-falsifying-annihilating her memory, and making her true spirituality accessible. The author translated this book into the english language literally and personally for the most part in november 2016, january 2018, and respectively in march 2020. The electronic redaction of the book was made by the author personally mainly with the following technical means: Acer AOD270, Samsung ST65, Microsoft Windows 7, LibreOffice 4, GIMP 2.

Book-publication information

The publication of the electronic version of this book was hindered in the hungarian national state between november 2016 and may 2017. According to the supposition of the author, the conceiver of this was the hungarian national secret political organization, which initiated a series of measures in this direction, as he experienced it: 1) Telenor Hungary has terminated after January 2016 — the time of discovery by the author of the case of Elizabeth Adam — its “Telenor mobilinternet” service, which he had utilized earlier for publishing his books; 2) Vodafone Hungary has essentially changed its service “Weekly Card”; 3) on 9 november 2016, the upload of this book was also hindered in the Capital “Ervin SZABÓ” [Read approximately: 'sɒbo: 'ervin.] Library [In the Hungarian language: Fővárosi Szabó Ervin Könyvtár.] in Budapest, probably with parental-control software.

Author information



The photo taken on 25 december 2016 represents the author, István ADORJÁN. [Read approximately: 'iʃtva:n 'ɔdorya:n.] He was born on 20 december 1959 in the village Mikháza [Read approximately: 'mikha:zɔ. In the romanian language: Călugăreni.] in the county Maros [Read approximately: 'mɔroʃ. In the romanian language: Mureș.] in Romania, his citizenship is romanian, his ethnicity hungarian, his identity first of all human, he is a spiritual alter ego of Elizabeth Adam, at present he regards not one state his own or his country, ideologically he is atheist, politically liberal, his theory-like conviction is that the great religions and the national states are creatures and means of the national secret political organizations, with his writings his purpose is the publication and diffusion of his say of scientific, philosophic-atheist, progressive, humanist, non-nationalist and liberal spirituality, particularly the revelation, publication and diffusion of his say relative to the national-imperialist, anti-humanist, anti-progressive and anti-scientific nature and activity of the national secret political organizations, great religions and national states.

**The End
of the Electronic Book**